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THE REVIEW OF ACADEMIC LIFE
AUGUST 1994
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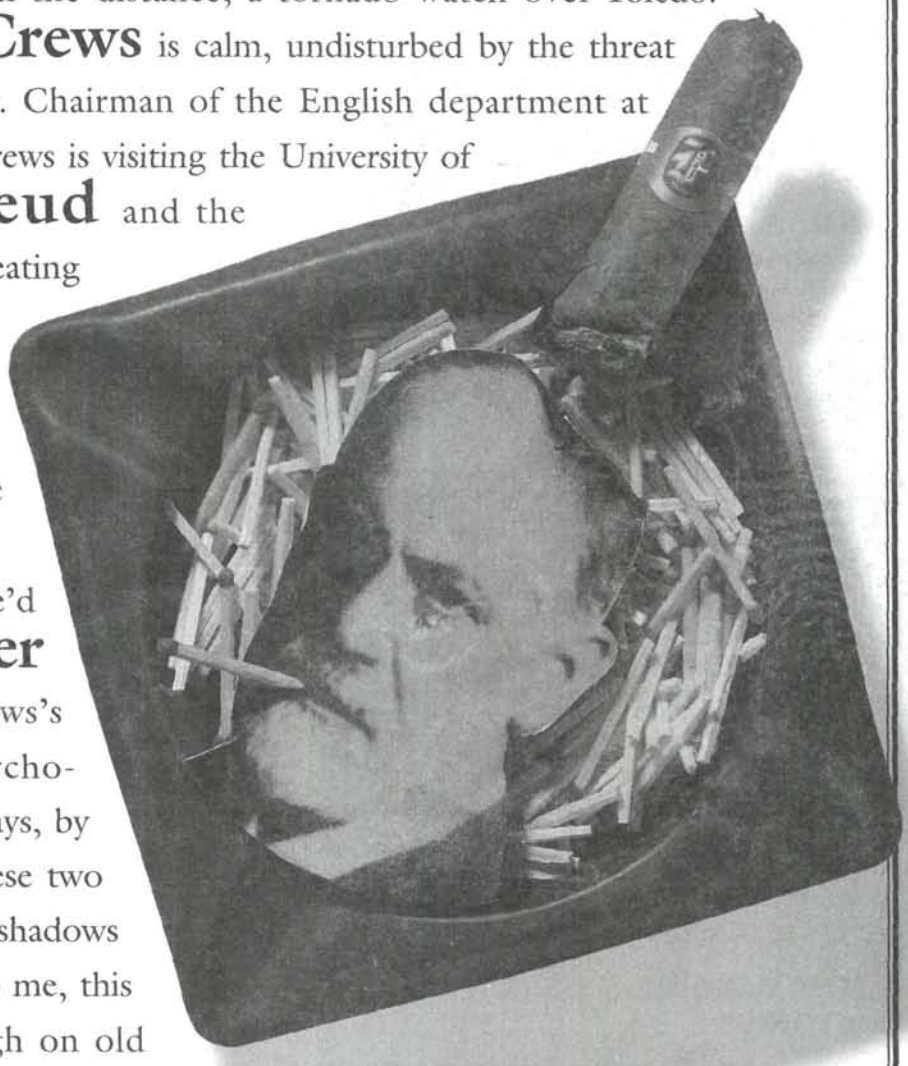
Wall clouds in the distance, a tornado watch over Toledo. Frederick **Crews** is calm, undisturbed by the threat of a twister. Chairman of the English department at Berkeley, Crews is visiting the University of Toledo to lecture on "**Freud** and the Climate of Criticism." He is eating lunch with a half-dozen graduate students, chewing ice from his water glass, listening with shy, polite interest to the local tornado lore.



A student mentions that she'd been studying up on **Hitler** when she read Professor Crews's essay on the founder of psychoanalysis. She was struck, she says, by certain similarities between these two men who have cast such long shadows over the twentieth century. To me, this seems a bit thick, a bit tough on old Sigmund, and I expect to hear Crews set the student straight. But Crews bobs his head, agrees that Hitler and Freud share a streak of paranoia, an obsessive secrecy. In the essay she is referring to, "The Unknown Freud," Crews likens Freud to an "insecure dictator." Elsewhere, he has compared Freud and **Stalin**, and Stalin came out ahead; Crews may have decided that Hitler makes a better match.

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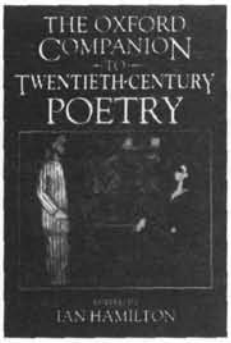
LANGUAGE AND LITERATURE



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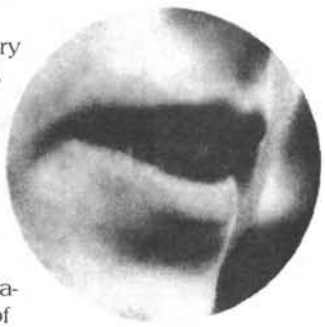

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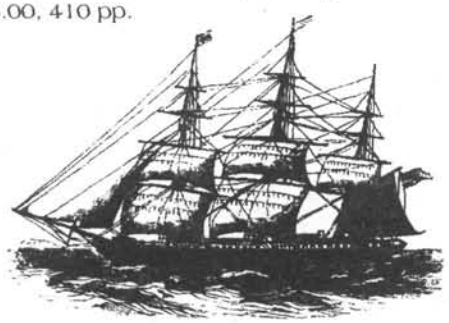

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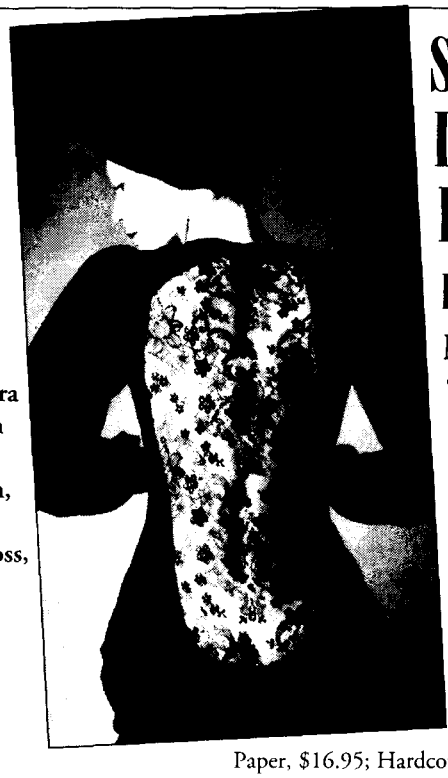

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Letters to the *Editor*

EXORCISMS

With ethical journalism almost an oxymoron these days, one should not be surprised by Gary Taubes's greatly distorted tale, "The Devil's Data" [March/April 1994]. To begin with, the graduate student, Maie ElKassaby, is described as an "observant Muslim who wears a half-chador." The relevance of this information is unclear. We are told nothing about the professor's religious preferences or dress, but everything about his many distinctions.

I believe I know as much about this case as anyone, but I refused to talk with Taubes, sensing that he planned a hatchet job. The matter, moreover, was still in federal court at the time. A federal judge—not in Lansing as Taubes mistakenly states, but in Grand Rapids—has since thrown the case out.

It is impossible to list all the errors and omissions in the article, but the following are among the most important:

- Few faculty members, myself included, were initially sympathetic to the student. No one supported the action she took on her own regarding the data. Had she only been terminated from a professor's laboratory, I, as ombudsman of Michigan State University, would never have become involved in the case. It was all the other efforts to do her in that violated university rules, and, in some cases, federal law. Most of these efforts preceded her act of data sequestration.
- With no notice, El Kassaby's department, chaired by a close friend of Jeffrey Williams, moved to dismiss the student for failing an exam taken eight months earlier. Students were routinely allowed to retake the exam, and our university rules explicitly require that students in jeopardy of dismissal be notified as soon as they are in jeopardy.
- A documented effort was made to put ElKassaby's visa in jeopardy.
- Professor Williams, no longer the student's adviser nor even in her department, was allowed to participate in written decisions about her.
- The Mishkin Committee apparently had numerous private communications with Williams, one of the parties in a supposedly impartial hearing.
- Taubes never questions why Professor Williams stated he would redo his whole ivermectin experiment but never did so.
- Williams himself aborted a grievance he had filed against the student in 1990. Had he not done this, the student would undoubtedly have been disciplined for her improper act of data sequestration.
- Taubes totally errs in his reference to my statement before the Mishkin [investigative] panel. When Jeffrey Williams' counsel asked me what acts Williams himself had done to punish Maie ElKassaby, I said he did not have to do them himself for he had others do it for him. Having someone else terminate a student, change a grade, scotch-tape an illegal trespass order, or make an illegal telephone call about a visa hardly absolves the person who orchestrated the action.

I have never found Maie ElKassaby "slightly pathetic" or pathetic at all. This speculation by Taubes is especially ludicrous since he has never met her or me, and gives no indication that he knows what an ombudsman does. What is more than slightly pathetic is

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Letters to LINGUA FRANCA *should be typed double-spaced and be accompanied by the correspondent's name, address, and telephone number. Letters may be edited for clarity or length.*

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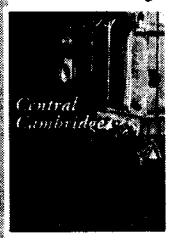

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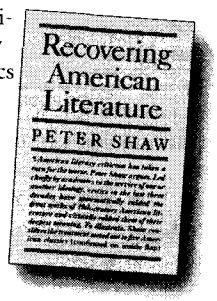

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Field *Notes*

HOW MANY MILES TO BABYLON?

"Is it possible that Noah lived before the Ice Age? If Noah's ark is NOT on a mountain, could it be hidden under a mud slide?"

A CORRESPONDENT WRITES: "Firstly, may I say that I firmly believe that we are related. Please find enclosed some very pertinent material, that might prove vital to history as well as modern medicine."

The letters come addressed to the Department of Archaeology, to the Department of Biblical Studies, to the Near Eastern Studies Collection, to any number of other departments and centers, both extant and imaginary. Every research university receives an irregular stream of mail from scholars holding no academic post, offering their findings gratis to the clearinghouse of the significant, the pedantic, and the obscure, clinging to their conviction that recognition will come on the strength of their work.

At Yale, several folders' worth of such correspondence has arrived at the university over the years. Possibly through the offices of a mail-sorter who noticed some time ago that, sent there, it was unlikely to be returned, a great deal of this mail finds its way to a file in Yale's Babylonian Collection.

From Mr. M___, of Pittsburgh: "When Noah was building the ark before the forty days and nights of rain, is it possible that the earth was a smaller diameter planet? Then God created enough rain to cover the highest mountaintop to a depth of fifteen cubits. If God did NOT remove the water from the earth, it could explain why scientists believe that the continents were closer together centuries ago. Does the Ice Age fit the size of this planet as it is now? Is it possible that Noah lived before the Ice Age? If Noah's ark is *NOT* on a mountain, could it be hidden under a mud slide?"

In a time when scientists are routinely suspected of plagiarizing from their associates or abusing federal funds, one can be assured that the Babylonian Collection's correspondents remain independent agents. Even when they are mistaken, they practice science in the way they have been led to understand science should be practiced. Though the reader must stumble from conjecture to consequence with the hesitant steps that Noah's elephants must have taken descending from the peak of Ararat, he is also made privy to a genuine investigative zeal.

Of course, not every writer is equally attentive to detail. Often the strokes are too broad, and the findings a little *too* dramatic. Mr. C___, who identifies himself as a "world historian and demographer," lists thirty separate ideas. A sampling:

"King Arthur—Artus in medieval French—was Ardys of Lydia, 600 B.C.

"Universities revived in Europe c. 1700 because of Jesuit reports of China's Confucian merit exam system.

"Moses—he's Ramose, vizier to Ikhnaton. He would of course drop Ra, that being the name of a rival god to Aton. He was vizier from 1377 B.C. The Bible says Moses 'ruled' 40 years, so he would die in 1337 B.C.

"There are several ways you may use this information," wrote Mr. C___. "Have me in for a guest lecture, perhaps a half-course. Or buy my book on Moses (due next year) or my books already in print. Or simply appropriate these concepts to use however you wish."

One is inclined to be dismissive, but take a look at the record. Sigmund Freud wrote an entire book—*Moses and Monotheism*—that sounds an awful lot like Mr. C___'s three sentences on Moses. And does anyone remember, for that matter, Arthur Koestler's work on the lost tribe of Israel? Even Descartes had a special and not quite justifiable interest in the pineal gland. The difference at times seems to be only that Mr. C___ is less well connected. Then again, Yale never hired Freud to teach a half-course either.

Mr. C___'s self-assur-

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ance is rare. More often, letters are from nervous amateurs, asking for advice. Two dog lovers write to ask if their pets might bear some genealogical affinities with the dog remains discovered at a dig in Syria. A correspondent from what was still the U.S.S.R. asks for articles on "Philosophical Problems of Transport in the Aspect of the Influence of the Development of Means of Transport on the Dynamics of the Notions of Reasonable Beings of Time and Space." The Babylonian Collection responds, but can offer little assistance: "Unfortunately, the scope of our research does not include philosophical inquiries such as you pursue. However, I can recommend to you the works of R. Buckminster Fuller, a highly respected American philosopher-inventor-mathematician." (Oddly enough, the Collection's research *does* include aspects of canine genealogy, and the dog lovers are privileged with some quite pertinent bits of information.)

One comes across the occasional jolt of metaphysics, but all the correspondents ask is the chance to become communicants in the church of scholarship. A pastor from Washington State writes, shyly: "I recently purchased from you good people, via the 'Money Talks' people in Beverly Hills, California, Cuneiform Tablet #184. Now, I know that you cannot respond to every Tom, Dick, and Harry who purchases one of these thrilling Cuneiform tablets—however, if someone could just help me with several brief questions...." The pastor is helped. The Babylonian Collection has a copy of its reply on file; Cuneiform Tablet #184 turns out to be a receipt for one (1) goat.

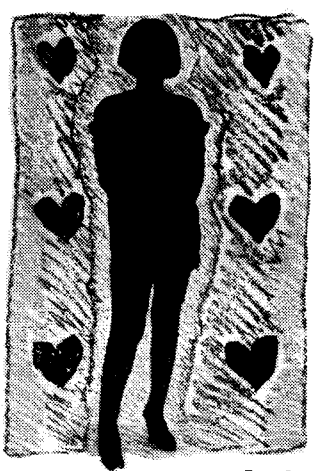
Not every Tom, Dick, or Harry is assiduous enough to inquire after the provenance of an obscure cuneiform tablet. Setbacks, disappointments, and false starts are only the price one expects to pay for the chance to pursue an idea, and it is paid for by both tyro and professor. One must sift through a great many tablets to find a single fragment of *Gilgamesh*.

—Mark Gimein

SLUTTIER THAN THOU, CATHARINE MACKINNON

EACH YEAR, A STUDENT AT the University of Ottawa law school puts together a speaker series, and this March, Noël Brown was pleased to present me. As a member of PONY (Prostitutes of New York), I was to spend a day on campus retreating from one role—discreet Manhattan call girl—into another: distinguished visiting prostitute.

What's a card-carrying hooker to wear? In a recent issue of *Whorezine,* Priscilla Alexander of the National Task Force on Prostitution advised us to find alternatives to the stereotype. I disagree. For fifteen years I have trotted in and out of New York hotels in ladylike heels and tasteful makeup. Sometimes, to sneak past security guards, girls like me are reduced to wearing *flats.* So in the 1990s the fake lips, real heels, and hair you wouldn't bring home to mother are the movement trollop's



Tracy Quan

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LIKE A SEA SQUIRT

THE COMPUTER AGE OFTEN SEEMS TO RUN ON METAPHORS AND ANALOGIES. COMPUTER programs lean heavily on analogies to "desktops," "pages," and "windows." And the information highway has become crowded with metaphors about traffic jams, speed bumps, on ramps, and road kill. Occasionally, the analogies have to be retrofitted. One story—perhaps apocryphal—has a child asking his father "What's that?" upon seeing a typewriter for the first time. The explanation: "Well, it's sort of like a computer printer."

Sometimes when cruising down the infobahn, you can even run into an old-fashioned analogy drawn from biology. This one apparently came from the University of Washington, and was posted on the Young Scientists Network Digest: "The juvenile sea squirt wanders through the sea searching for a suitable rock or hunk of coral to cling to and make its home for life. For this task it has a rudimentary nervous system. When it finds its spot and takes root, it doesn't need its brain anymore so it eats it. It's rather like getting tenure."

—R.J. Lambrose

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defiant equivalent of the militant dashikis and Afros of 1968. "Sluttier than thou" has become a P.C. credential. I packed my tartiest heels and started looking for an appropriate lipstick.

Before my trip I requested a copy of the school's sexual harassment policy. In Canada, I discovered, prostitution is regulated by federal laws; campus sex by the provincial governments. The Ontario Ministry of Education's policy on "prevention of harassment and discrimination" applies to all universities in the province. To a prostitute, this ten-page document looks vaguely familiar. "Innuendo," "leering," "solicitation," and "unwanted attention" of a sexual nature are forbidden. This is nothing new—hookers all over North America are regularly arrested for such things—but I was surprised to learn that in Ontario leering and innuendo are prohibited by the provincial *human rights code*. I thought about leering at one of the guys on campus—just for the thrill of committing a human rights violation, you understand. I reconsidered.

When I arrived at the school, Noël took me on a tour. On the third floor of Fauteux Hall, which houses the law faculty, anti-male clippings, posters, cartoons, and meeting notices covered professors' doors. There were flyers for a film, *When Women Kill*, with a prominent endorsement from Andrea Dworkin. My talk was on the schedule for International Women's Week, I discovered, along with a lecture entitled "Anti-Heterosexism—It's In Your Best Interest" and a screening of *Nuts* (in which Barbra Streisand kills a violent john and claims to be an incest victim). I had mixed feelings about sharing space with *Nuts* and "Anti-Heterosexism." I thought back to 1977 when I went to hear Margo St. James, the founder of COYOTE (Call Off Your Old Tired Ethics), speak at a college in the Midwest. She was selling T-shirts that read, THE TRICK IS NOT GETTING CAUGHT. Later that summer I wore mine on Fire Island, and couldn't understand why my (then) boyfriend was getting so cross. "It's a feminist T-shirt!" I told him. "The men aren't getting arrested. Why are you looking at me like that?"

I thought about leering at one of the guys on campus—just for the thrill of committing a human rights violation, you understand.

Times have changed. These days I'm more of a prostitute than a feminist, and johns *are* getting arrested. In fact, in many ways the heterosexual male is now like a streetwalker—constantly under suspicion for having sexual intentions. He's not policed as vigorously, but university sexual harassment committees can be as irrational and intrusive as the vice squad. The man who constantly monitors his harmless behavior to see if he's breaking the law—or getting away with something—is acting just as a prostitute must.

Further down the corridor I passed a poster that warned: "Men deserve no more than justice, women deserve no less." I remembered my T-shirt with regret. Had my favorite slogans from the 1970s, like "The trick is not getting caught," really evolved into this mean view of justice? The poster went on to delineate the responsibilities of men and the rights of women. Women, for example, have "the right to love other women." Men, however, have a "responsibility to reject pornography." (I felt like a visitor from another planet. In my line of work, porn has become a staple: Instead of serving a pre-coital martini as we did in the Seventies, we now show an X-rated video. The guys aren't even responsible for *bringing* the pornography.) Men, continued the poster, must share the household chores. The anti-porn movement has finally begun to sound a more practical note—this demand, if met, might force some men to eschew pornography due to sheer lack of time.

When I delivered my speech in the law school's Moot Courtroom, I was confronted by a male student. "How much power do you have, in your situation, to challenge male power and the way it defines you?" he demanded.

"What kind of power are you referring to?" I wanted to know.

"Well, uh, male authority."

"Are you talking about the fact that men are physically stronger than women?" I asked.

"No . . . ."

"Are you talking about economic power?"

"I just wonder—to what extent are you able to challenge male power?"

He couldn't define it, but he insisted on talking about it, perhaps to score points.

As I left Ottawa, it occurred to me that men (with some exceptions) are learning now what prostitutes learned in the 1980s: Academic feminists like Catharine MacKinnon aren't just doing theory—when they say they're out to get you, they mean it. Many of them look on prostitution as slavery, or at least abuse, so it's not surprising that they think of a man's gaze as a serious violation. It seems that things that are normal to a prostitute are bizarre and terrifying to academic feminists. Perhaps Professor MacKinnon is afraid of what would

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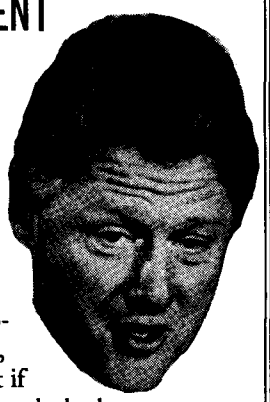
happen if her students paid her directly, in cash, after each class, and only returned if they felt they had been satisfied.

—*Tracy Quan*

BILL & TED'S EXCELLENT READING LIST



VIRTUALLY EVERYONE IN academia understands the function of dust jacket blurbs. These bold or faint recommendations, prized out of friends or extracted from hostile reviews, promise the kind of intimate, word-of-mouth associations so hard to come by in a scholarly landscape littered with titles. But everyone also knows that regardless of the power of these blurbs to induce scholars to buy a book, they mean little to students. Why should the average undergraduate care, after all, if Simon Schama thought a book "intriguing," or Houston Baker found it "definitive"?

But what if the books came with endorsements from *real* celebrities, like, say, Colin Powell or Annette Funicello? Or, failing actual testimonials, what if the books had simply been ***read*** by the likes of a former musketeer, or Mouseketeer? Wouldn't that be enough—a diffusion or factoring of the celebrity's charisma across a backlist of dreary canonical works and indistinguishable academic effluvia?

AP/WIDE WORLD PHOTOS

Except for a few crossover or movie-bound titles, the experiment has rarely been tried inside the academy. But consider the example of Glenna Nowell. A director of a small public library in Maine's Kennebec Valley, Nowell began compiling her now-famous "Who Reads What?" list in 1988. A self-described "pragmatist," she knew that readers might be tempted to take more books out if they could be assured that the books had been brushed by, if not with, greatness. And so she began writing to famous people—Alan Alda, Lana Turner, Oprah Winfrey, Doris Day—to solicit their recommendations, with the result that her annual list of celebrity

ROUTLEDGE

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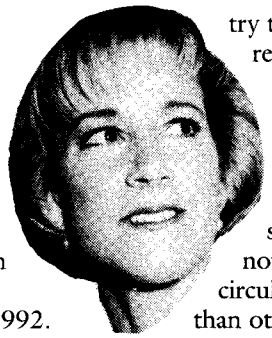
readers grew from an initial thirteen to more than fifty.

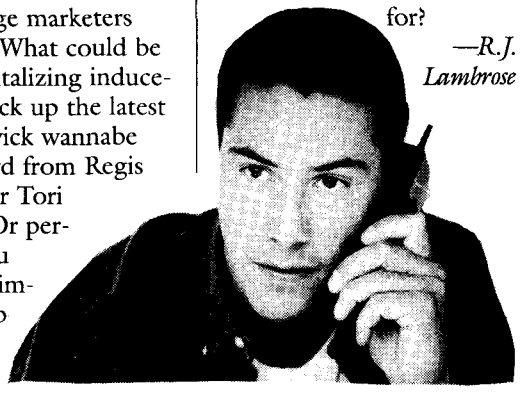
She has heard back from presidents Clinton, Carter, and Ford, but not Reagan, despite two solicitations. Clinton's choices included Fenimore Cooper's *Last of the Mohicans* and Pat Conroy's *Prince of Tides*, which was also favored by Chris Evert. Funicello chose the Bible (King James version)—the same original selection picked by Pat Boone back in 1992. Apparently no works by academics made the list, but one professor—Camille Paglia, not surprisingly—had the requisite celebrity to be asked for her own favorite (*Auntie Mame*, by Patrick Dennis). Published by Gale Research Inc., a Detroit publishing company, "Who Reads What?" is used by librarians around the country to promote reading. Nowell herself puts stickers saying "Celebrity Recommendation" on all books selected, and notes that "they circulate a lot more than other books."

AP/Wide World Photos



So college marketers take note. What could be a more tantalizing inducement to pick up the latest Eve Sedgwick wannabe than a word from Regis Philbin? Or Tori Spelling? Or perhaps Keanu Reeves—himself the subject of a recent college course at the Art Center College of Design in Pasadena? As for Reeves's most recent reading, it has included Diderot's *Jacques le Fataliste*. "I've been reading a lot of Enlightenment literature," he told a recent interviewer. Is that not a blurb to die for?

—*R.J. Lambrose*



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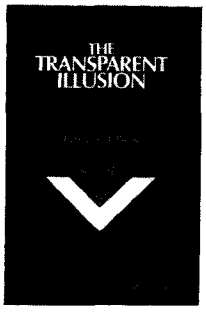

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HARLOT GHOSTS

THERE IS A GROWING uneasiness among medical journal editors about ghosts. Not the ones that go bump in the night, but the ones that publish undetected in the biomedical literature. A December 1993 editorial in *The Lancet*, a British journal, told one of the scariest ghost stories of recent biomedical history. It suggested that pharmaceutical companies are pulling strings behind the scenes to slant review articles in favor of their products and ultimately influence the types of treatments doctors prescribe.

It works something like this. Physicians are too busy to keep up with an exploding medical literature represented by some 3,000 journals (recent work by Elliott Antman and his coworkers at Harvard Medical School indicates that it may take a decade for medical findings to trickle down to a doctor's office), so to make their clinical decisions they must rely on review articles that distill the literature down to its bare bones. Enter the pharmaceutical companies, which obviously have a strong motive to influence the way these articles present their products.

The cat got out of the black bag, so to speak, when the Medicine Group Ltd., a British publisher that claims to be "leading specialists in medical education," solicited John Swales of the University of Leicester. The Medicine Group proposed to ghostwrite a review article for Bayer U.K. on the effects of calcium on vascular tissue, and asked Swales, an authority on hypertension, to pose as the author for a fee of £500 (around $750). He refused, and forwarded the solicitation to *The Lancet*. "It was completely unethical," says Swales, "even though they said I could amend the article in any way I wanted."

> ***"You do your best, but when somebody submits a paper you take their word for it that they wrote it."***

Why Swales? In its solicitation the Medicine Group mentioned *The British Medical Journal* (*BMJ*) and *The Lancet*—two of the world's most prestigious medical journals—as well as *The Journal of Hypertension*—as possible outlets for the article. Swales is a past editor of *The Journal of Hypertension*, sits on the editorial board of *The Lancet*, and has written for *BMJ* many times. "I suppose they felt I would improve their chances of getting the piece accepted," he says.

When contacted, Bayer's research and development director, Roger Wheywell, at first said he didn't know anything about the incident; later he admitted that Bayer U.K. had indeed got caught with its knickers down, but maintained that

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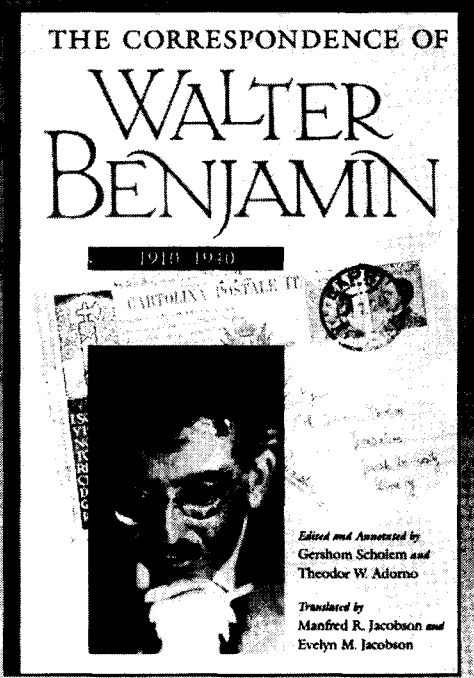

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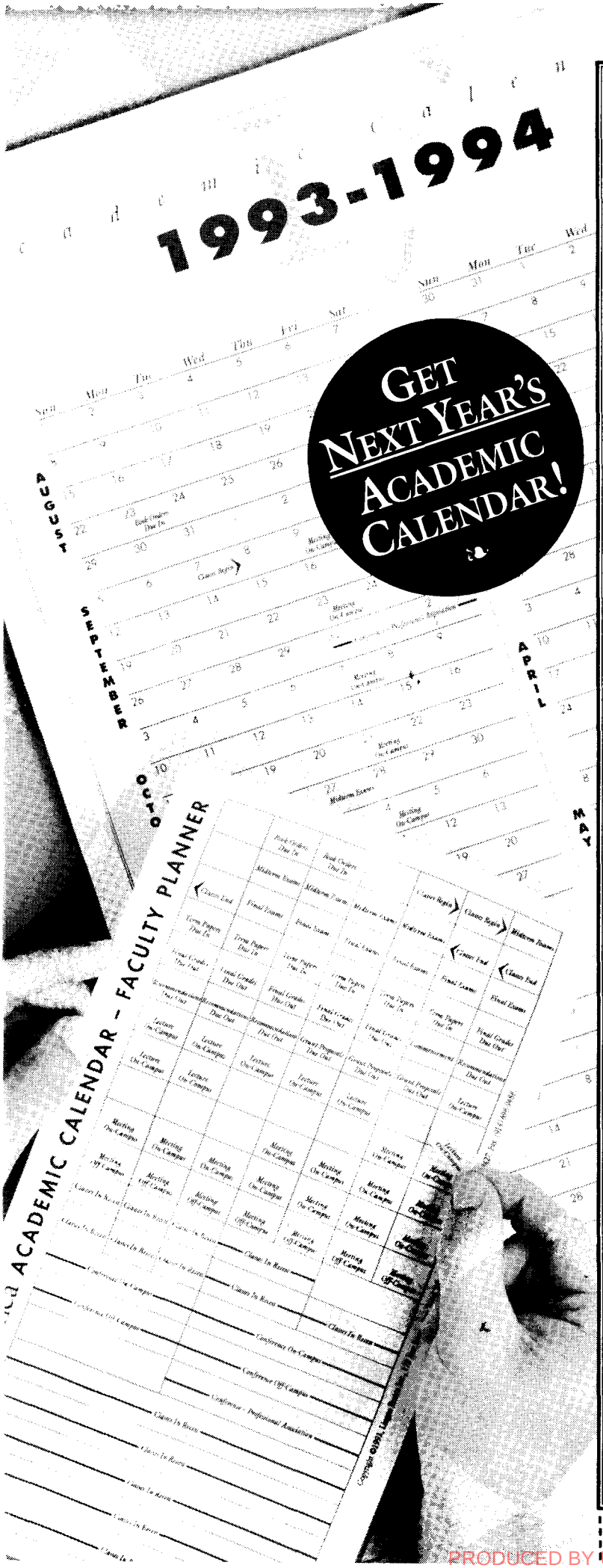

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he *personally* was "horrified" at the idea of ghosting review articles. Wheywell fingered the Medicine Group as the real culprit. According to Wheywell, Bayer had only contracted with the company for an article outline, but "it appears to me," says Wheywell, "that the person involved [commissioning editor Christine Groves] was relatively inexperienced and just picked up the ball and ran with it, and the thing got out of control." (No comment from Groves, who didn't return my calls.)

No one knows how common ghosting is, but some medical journal editors suspect this incident is far from unique. Imogen Evans, a senior editor at *The Lancet,* says that over the past few years, pharmaceutical marketing arms have begun to focus on publishing ghosted reviews that highlight their products, and that in response to this various publishers "are trying to work with the pharmaceutical companies." She says that this is quite common in Europe, and suspects that it is happening in the United States as well. Richard Horton, *The Lancet*'s North American editor, says drug companies often hire freelance medical journalists to write articles that then appear under some physician's name. He says there is "a lot of denial" among medical journal editors because no one knows how much ghosting goes on, and once its existence is admitted, "there is an imperative to root it out."

But how? The journals don't have real policing ability. Horton says *The Lancet* relies on peer review and editorial instinct. Suzanne Fletcher, professor of Ambulatory Care and Prevention at Harvard Medical School and former editor of *Annals of Internal Medicine,* hopes that fear of discovery prevents the practice in most cases, since the risk to an academic's reputation is so much greater than any remuneration that a drug company could provide. But Horton says that the likelihood of getting nailed is minimal. "You sit in your office," he says, "you do your best to ensure that there are rules of authorship, but when somebody submits a paper, you take their word for it that they wrote it."

A few calls suggest that Horton is right. Neither Marcia Angell, executive editor of *The New England Journal of Medicine,* Stephen Lock, editor emeritus of the *BMJ,* nor even Patricia Woolf, a Princeton molecular biologist who has done research into ethics in biomedical publishing, were aware of this form of ghosting. Said Woolf, "Yikes, this is simply terrible!"

The whole episode still worries Swales. Since his experience with the Medicine Group, he has looked at medical literature with a jaundiced eye. He finds himself thinking back over articles from this or that researcher that originally struck him as a bit odd in tone. Now he wonders who wrote them. "This sort of thing can destroy your confidence in what the leading people in the field are writing," he says.

—*Paul McCarthy*

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BREAKTHROUGH BOOKS TOURISM

We asked four experts in tourism studies to tell us about the most interesting books published in their field in the past few years. Here are their responses:

Dean MacCannell, professor of applied behavioral science and sociology at UC-Davis, and author of *The Tourist: A New Theory of the Leisure Class* (Schocken, 1976) and *Empty Meeting Grounds: The Tourist Papers* (Routledge, 1992).

The Written Suburb: An American Site, An Ethnographic Dilemma by **John Dorst** (Pennsylvania, 1989).

"This ethnographic study of Chadds Ford, Pennsylvania—the home of the Wyeth family dynasty—documents something that often happens to so-called primitives who get visited by tourists: They have to dance a version of themselves for others in order to survive. In Chadds Ford, we have a similar phenomenon, but in a postmodern community, where the people *have* to live their lives in a Wyeth painting in order to attract tourists—it's a matter of public policy. In the book, Dorst, an American studies scholar, also calls into question the idea of the death of the paternal subject within postmodernity, because Chadds Ford exhibits all the characteristics of postmodernity while simultaneously encrypting a cult of personality."

Benetta Jules-Rosette, professor of sociology at UC-San Diego and author of *The Messages of Tourist Art: An African Semiotic System in Comparative Perspective* (Plenum, 1984).

African Art in Transit (Cambridge, 1994) by **Christopher B. Steiner**.

"Steiner looks at the international trade in West African tourist art, from its origins in street trade (he includes considerable detail about the construction of fakes and processes of artificial aging) all the way to London or New York. He traces how these pieces enter both the tourist and the gallery market. Steiner (who works at the Natural History Museum in Los Angeles) creates a new image of the tourist: a specialist in search of specific cultural experiences. It's a departure from earlier works [on tourism], which treated the tourist as someone who was uninformed and out for a random experience."

Andrew Ross, chairman of the American studies department at NYU and author of *The Chicago Gangster Theory of Life* (Verso, forthcoming).

Back to the Front: Tourisms of War, edited by **Elizabeth Diller and Ricardo Scofidio** (Princeton Architectural Press, 1994).

"This is a bilingual publication in French and English, a series of essays organized around an installation called 'suitCase Studies: the Production of a National Past' put together by Diller and Scofidio. The installation traveled around the United States and to Caen, France, in fifty Samsonite suitcases; each suitcase contained a case study of one state's tourist attractions—either the bed of a famous person or a battlefield (both being sites of conflict). The installation focused on what people carry with them as survival kits; it made a link between what soldiers carry into battle and how tourism—whether or not it's military—helps turn a landscape into something historical. It's a D-Day book as much as anything, and contains an essay by Georges Van den Abbeele about the evolution of Normandy from an invasion site to a tourist site."

James Clifford, director of the Center for Cultural Studies at UC-Santa Cruz, and author of *The Predicament of Culture: 20th Century Ethnography, Literature and Art* (Harvard, 1988).

Imperial Eyes: Studies in Travel, Writing, and Transculturation (Routledge, 1993) by **Mary Louise Pratt.**

"Pratt, a professor of Spanish and Portuguese at Stanford, questions the distinctions among exploration, what we might call sophisticated literary travel, and tourism. She sees them all as operating within complex situations of cultural contact, dominance, and unequal mutual appreciation—what she calls 'contact zones,' the routes along which all sorts of travelers move. One of the originalities of the book is that it sees the interactions of travel as a two-way street, so Europeans traveling into a contact zone are themselves influenced by what they encounter. That idea complicates the older 'colonial discourse' approach, which sees the cultural productions of travel in terms of Europeans' misrepresenting the world."

Clifford also cites the journal ***Public Culture*** (University of Chicago Press): "The study of tourism often suffers from a difficulty in taking itself seriously enough. Tourism is the world's largest industry, but is often not recognized and studied as something actively transforming the world, as having a long history of its own just as, say, the petroleum industry does. In ***Public Culture***, tourism gets the recognition it's due as one of the principal networks for the flow of cultural commodities and messages in the late twentieth century."

—Ariel Kaminer

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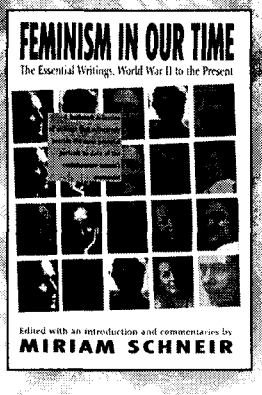
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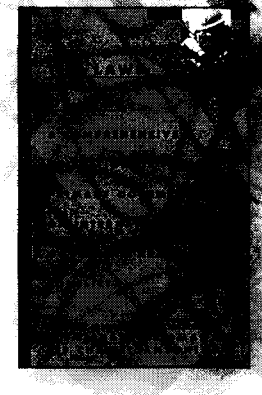

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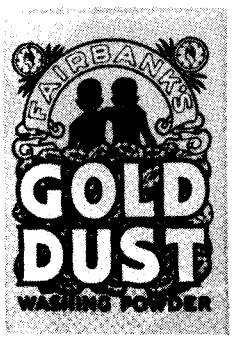

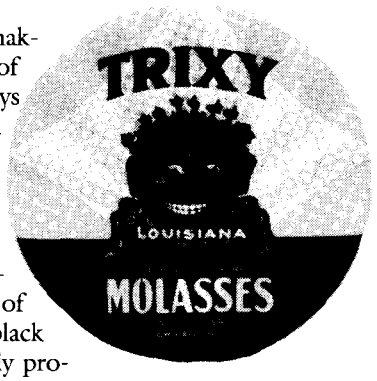

The strangest thing about those cookie jars, salt and pepper shakers, and knickknacks that double as grotesque parodies of African-American men and women may be that Bill Cosby buys them. So does Whoopi. Clarence Thomas, too. It's a trend almost as controversial as gangsta rap. According to Kenneth W. Goings, author of *Mammy and Uncle Mose: Black Collectibles and American Stereotyping*, due out this October from Indiana University Press, most buyers of black collectibles today are members of the African-American middle-class. Only ten years ago, Goings says, about 80 percent of collectors were white, but that ratio has been reversed by black Americans increasingly eager to scout around in this formerly proscribed corner of their past.

In *Mammy and Uncle Mose*, Goings, an African-American who teaches history at Florida Atlantic University, takes a look at the social climate that produced such icons as Aunt Jemima and lawn jockeys. He divides the history of black collectibles into two periods. From 1880 to 1930, the African-Americans on the objects looked subservient. Skin tones were dark black, hair was nappy, and faces were bug-eyed, childlike, and happy. Between 1930 and 1950, the blacks on the gadgets were still happy servants, but the edge softened—skin tones lightened and the women got thinner. The things themselves, though, still conveyed sinister messages: Goings recently came across an alligator bottle-opener with a mouth that, when spread to accommodate a bottle neck, revealed the swallowed body of a black man.

Goings says that when he exhibited his own collection at Rhodes College in Memphis, where he was teaching in 1989, "Both white and black students reacted vehemently and negatively: 'We don't want to see this shit.'" At lectures he's given on the history of black collectibles, people have walked out, or approached him afterward to say *those things* should be thrown out. Over the past few years, though, attitudes have changed. For one thing, several museums and black history collections now put the artifacts out on their shelves. "Twenty years ago, they were collecting objects that [only] affirmed black identity," Goings says. For another, black collectors now like to claim that "these images can't hurt us." Yet African-American museums still find black collectibles "problematic," Goings explains, "because they were created by whites for whites." And individual owners often stash their collections in closets or locked rooms. "I've kept mine in my study at home," he says. "They're not openly displayed."

Disturbingly, though, there are now two kinds of black collectibles: legitimate historical artifacts crafted decades ago, and a new slew of reproductions. The knockoffs are mostly bought by whites, although some blacks own a few. Goings is convinced that the older objects can serve "as a reference point for our vigilance about stereotyping," but the reproductions worry him. "I've seen more and more of these repros in people's homes," he says. "Pickaninnies on the refrigerators—people are less self-conscious about displaying them. They want to think that these things are neutral objects now that the race problem has been solved."

CHILDREN OF A LUSTY GOD

Sometime during the latter half of the Sixties, a middle-aged preacher named David Berg moved to Huntington Beach, California. That was where Berg's mother, an evangelist, lived; it was also home to flocks of saveable souls—burn-outs, runaways, and other casualties of the era who'd washed up in this surfing town's drift. Even at first, Berg's Teens for Christ seemed sort of weird—they witnessed on the beach, they filed into churches in sackcloth and ashes to denounce the whores of Babylon who ran The System. Then in 1968, Berg's mother died, and the Teens for Christ got a whole lot weirder. Berg changed the name of the group to the Children of God

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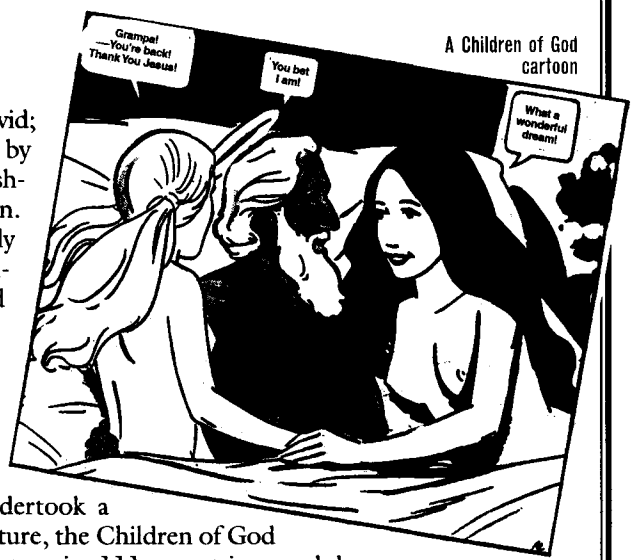

A Children of God cartoon

and his own name to Mo, for Moses David; female members began luring recruits by way of a technique Mo called "Flirty Fishing"—outsiders called it prostitution. Armed with epistles from Mo and a timely doctrinal blend of millenarianism, communitarianism, cult of personality, and free love, Berg's followers fanned out in small groups, first throughout the nation and then throughout the world.

By 1986, when Stephen A. Kent, a professor of sociology at the University of Alberta in Edmonton, Canada, and an authority on new religions, undertook a study of sects born out of the counterculture, the Children of God had long since reached its peak—chapters in 111 countries—and begun to decline. Flirty Fishing would be banned the following year, after one female member reportedly died of AIDS, but the legal ramifications of the group's most controversial alleged practice, adult–child sex, were still threatening to shut the group down. Berg himself had gone underground in 1971, when a New York state commission accused him of child molestation (he was never indicted). Members had been arrested for child abuse in Spain, France, England, Australia, and Argentina, although the group says none had been convicted and no child ever permanently removed from a Children of God family. But one sect document from 1982 hints at some of what was alarming authorities around the world: Half diary, half primer on the formation of positive sexual relationships with one's children, it is replete with passages such as this one describing an encounter between a child-care worker and her very young charge: "*HE'LL SOMETIMES JUMP ON TOP OF ME REAL QUICK, HUNCH AWAY & THEN JUMP OFF AGAIN* & say, 'Do you like that, Sara?' But his usual, more gentle & preferred approach is, 'Let's go wash penie', [*sic*] and then I know what he *really* wants!"

Female members began luring in recruits by way of a technique Mo called "Flirty Fishing"—outsiders called it prostitution.

In 1990, Kent sent a paper titled "Lustful God: A Psychohistorical Study of the Children of God's Leader, David Berg," to an annual book series called Research in the Social Scientific Study of Religion. In it, Kent drew on a cache of more than 10,000 documents to argue that "the group's controversial sexual practices are direct reflections of early sexual trauma that Berg experienced within his sexually repressive and punitive family environment." After Kent made a few revisions, the paper was accepted, and at the end of 1992 the series included "Lustful God" in its list of forthcoming articles.

That, however, may have been the publisher's mistake. In March 1993, a few days after the U.S. Bureau of Alcohol, Tobacco and Firearms launched its attack on the Branch Davidians outside Waco, Texas, some of David Berg's followers—they now called themselves The Family—sent the series' editors and publisher letters with a vaguely litigious undertone. Family spokesman John Francis called Kent's article "highly offensive, defamatory, and slanderous" to Berg; he went on to claim that Kent had gotten some of his documents from an anti-cult activist who had allegedly stolen them. (Actually, Kent has letters proving he'd obtained the documents simply by asking group leaders for them.) James R. Lewis, an unaffiliated scholar and director of the Association of World Academics for Religious Education (AWARE) also sent a letter; he called Kent's research "questionable," accused him of having "violated professional ethics," and suggested that the series withdraw the article. (Lewis describes AWARE as a clearinghouse designed to propagate "objective information on [alternative] religions." He later retracted his recommendation and apologized to Kent.)

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Worried, co-editors Monty Lynn, a professor of management at Abilene Christian University, and David Moberg, a sociology professor at Marquette University, consulted attorneys, who deemed the risk of legal action slight. "We were convinced we should go ahead and publish," Moberg says. But series publisher Herbert Johnson disagreed. His press, JAI, is fairly small—it puts out forty-five journals and some four hundred serial publications in business, education, computer science, and sociology each year—and Johnson carries no libel insurance. Lynn recalls that he and Moberg tried to dissuade Johnson from pulling the piece, but the publisher remained adamant. The editors were forced to withdraw the article, as well as another on Scientology which Kent had in the meantime submitted. In a letter to Kent, Lynn called killing the pieces "my most difficult editorial task during the past eight years."

Kent wrote Johnson to insist that JAI publish as promised—he was particularly disappointed, he says, because it was supposed to be published just as a number of Family child-abuse cases were scheduled to be heard. Johnson, however, replied by calling Kent's demand "insulting, derogatory and presumptuous," adding, "If you feel so strongly about our publishing your material, then may I suggest you have an Officer of your University write to us indicating that they will assume all legal costs emanating from your writings and any consequences thereof."

Kent did take his article to an ethics review committee at the University of Alberta, which endorsed his methods. The school itself, however, refused to guarantee JAI's legal costs, although one of its vice-presidents for research did write Johnson to warn that the university and the Canadian Association of University Teachers could take JAI to court themselves. Johnson

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shot back: "It has nothing to do with academic freedom. There is *nothing* in any legal aspect that requires a publisher, or any corporation for that matter, to test the potential for litigation."

In the end, Kent's paper remains unpublished. He is not afraid that someone else might publish first, since the documents his research is based on aren't available to other scholars—the Family is believed to have gotten rid of the only other copies in 1991. But he does fear that if he tries to place the article elsewhere, "the Children of God could then state that a previous academic publisher had pulled the piece after they raised ethical and methodological objections."

JUGHEAD FOR EGGHEADS

If you prefer a Continental flair, you call them *bandes dessinées.* For a simple, down-home semiotic touch, you go with "sequential art." Traditionalists might hang tough with "the funnies." In any event, now that comics have caught the scholarly eye, we can expect a stylish and varied jargon to spring to life. A new journal devoted to "cartoon and comic art studies" published by the Ohio State University Press takes its own stab at coinage with its title, *inks.* Editor Lucy Shelton Caswell, who is also the curator of Ohio State's Cartoon, Graphic, and Photographic Arts Research Library, attributes the linguistic profusion to the field being relatively untouched. "No one has put forward an aesthetic theory of cartoon art," she says. Nor has anyone else put forward a scholarly journal devoted exclusively to comics. Buoyed by a grant from *Peanuts* cartoonist Charles Schulz, Caswell has shepherded her publication into print with the hope of capturing the most prominent position in the field. One problem she faces, though, is finding contributors. Academics writing about comics come from disciplines like art history, anthropology, literature, and sociology, but there are as yet no

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professorships in comic art. Caswell believes comics scholarship is "about where film scholarship was fifty years ago," and is confident the same evolution will occur. But until then, she perceives what she calls "a chicken-egg problem for scholars in this area—you want your work published, but there aren't many outlets."

Of course, *inks* isn't the only periodical covering toontown. *The Comics Journal*, a monthly, has been offering "comics news and criticism" for nearly two decades. Outspoken editor Gary Groth, who believes, for instance, that much media praise of Art Speigelman's *Maus* subtly denigrates the rest of the field, oversees a decidedly unscholarly publication that features polemics, interviews, and great splashes of cartoon art. Groth hasn't seen *inks*, which he says "is definitely stepping into our turf but not in a hostile way." He worries, though, about academics' "tendency to leach vitality out of whatever is being analyzed." Hence he's not surprised about the *Peanuts* money behind *inks*: "It makes sense. Schulz is a don't-make-waves kind of guy. He'd never fund *The Comics Journal*." (For her part, Caswell simply notes that Groth's journal "isn't juried.")

Now that comics have caught the scholarly eye, we can expect a stylish and varied jargon to spring to life.

In any case, Groth is quick to recognize the business opportunities an ivory-tower interest in comics represents. His Fantagraphics Books publishes hip, deconstructable cartoonists like Robert Crumb, Jules Feiffer, and the Hernandez brothers—Jaime and Gilbert—in addition to doing archival editions of classic newspaper strips. Says Groth, "We'll sell a lot of these books to colleges for their comics courses."

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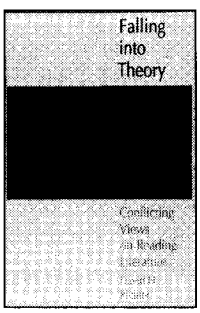
THEY DREAM OF GENIUS

Pomo Indian basket-weaver Mabel McKay

It's not one of the seven words you can't say on television and it won't make your grandmother blush, but given the stir it caused at the University of California Press, "genius" should perhaps be counted among what speech-code advocates consider fighting words. Three years ago, then editorial director William McClung went before an advisory board made up of seventeen faculty representatives from various UC campuses to pitch an idea: a series that would examine creativity, "zero in on [its] essence," and be called "Portraits in American Genius." Then he submitted a manuscript for board approval: an interview with a major poet (none of the editors or professors interviewed would give the poet's name). The board promptly vetoed the text. "The [series] title set off alarms," says Hayden White, a professor in the history of consciousness department at UC Santa Cruz. "It didn't problematize the issue." The word "genius" has "no descriptive value," he adds. "It's a middle-brow concept, like I.Q. tests."

McClung and series coeditor Douglas Abrams Arava, however, insisted and ultimately prevailed; under university bylaws, the board may veto a book but not a whole series. Arava and McClung felt that the concept of genius could be redeemed by being broadened to embrace not only different kinds of creativity but also different kinds of creative people—the kind previously pushed off the genius gravy train.

That ambition is evident in the first three choices to be anointed as geniuses this fall: *Bugs Bunny* animator Chuck Jones, "Star Trek" creator Gene Roddenberry, and Pomo Indian basket-weaver Mabel McKay. The trio is canonized by three equally eclectic authors: Pound and Joyce scholar Hugh Kenner, former nun Yvonne Fern, and Indian chief and short-story writer Greg Sarris, respectively. The books are short, idiosyncratic,



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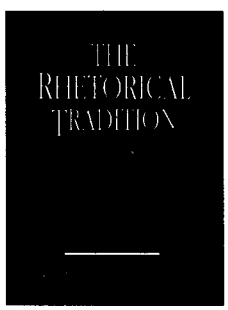

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and surprisingly intimate; rather than building-blocks for some new pop multicultural canon, they are each like personal letters of thanks to a mentor. When drawing his story of McKay to a close, for example, Sarris makes no pronouncements. Instead, he sums up warmly: "I saw clearly. Things came together. It wasn't just her story she had wanted me to know. While trying to help her, while trying to trace her story, I traced my own." Next up are volumes on Miles Davis by poet Quincy Troupe, Toni Morrison by Berkeley English professor Barbara Christian, and visual artist Betye Saar by novelist and critic Michelle Cliff. Whatever you can say for or against these selections, they do have a certain strategic value. The communities that claim these artists are unlikely to object to the term genius, while left-leaning skeptics may be forced into the uncomfortable position of trying to jettison the accolade just when women and minorities are poised to receive it.

"We held on to the word to ennoble and validate individuals," says Arava. But he also acknowledges another advantage for the series. With the word "genius" in the title, it can be aimed at a trade-book audience. "We tried 'Luminaries' and 'Masters,' " he says, "but no term has more currency with the general public." Board members, on the other hand, worry about the series' implications for humankind. Harvey Molotch, a professor of sociology at UC-Santa Barbara, notes that "marketing decisions do form consciousness. The notion of genius represents a certain assertion about the world--the idea that some people are distinctive, others are not. The question is, just how much should we abet this hierarchical thinking?" White's complaint differs somewhat. "Hierarchy isn't the issue; the mystification of the creative process is," he says. He traces the origins of the word to a tutelary family god of an ancient Roman religion. "This deity oversees birth and endows family members with particular talents," he explains. "So the word has racist connotations."

Charges like this don't bother McClung, however, who retired from the press last year. (Arava is now director.) "I'm not opposed to elitism," he declares. "The very business of publishing means you single things out."

—*Albert Mobilio*

Avital Ronell

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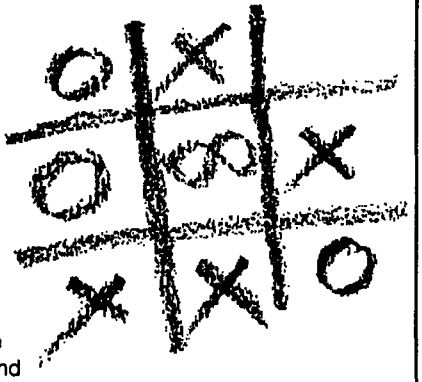

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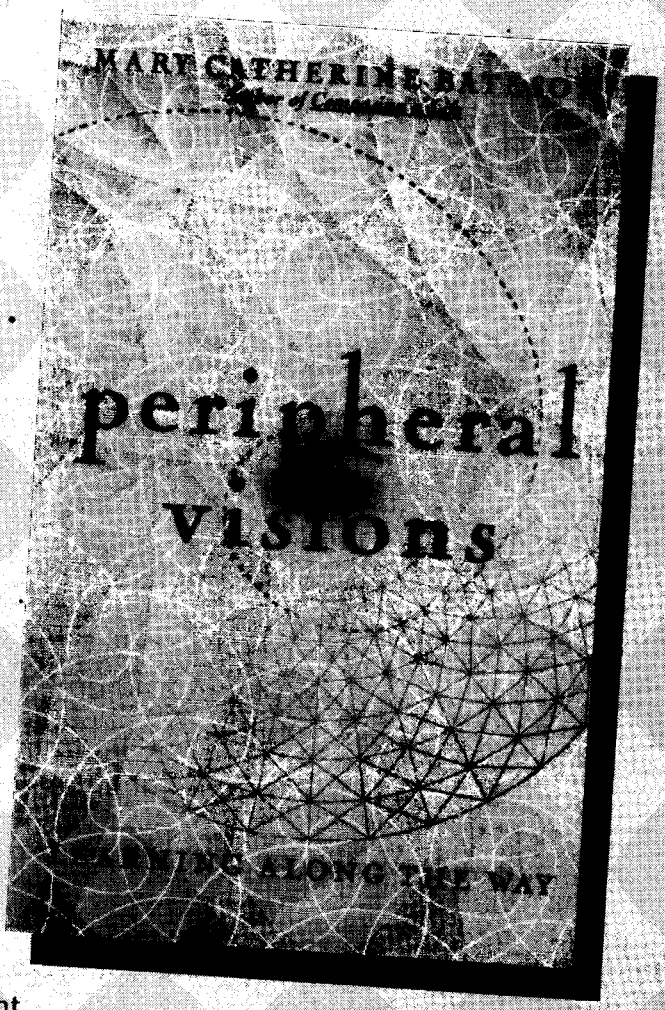

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TERMINALLY

FREDERICK CREWS TAKES ON THE INCREASINGLY

Continued from the cover

CREWS IS A PASSIONATE MAN, THOUGH YOU wouldn't know it to look at him. At sixty-one, he's tall and willowy, with a high forehead, sober glasses, and ears that flare out at the tops, making him look a little like a humanized and improbably distinguished Yoda. He is quiet, unassuming, the kind of guy you just have to call mild-mannered. The only evidence of his passion is his deadly polemical vendetta: He really hates Freud.

No one at the lunch objects to the Hitler-Freud analogy. Later that afternoon, when Crews delivers his lecture, he ridicules Freud for a solid hour. Again, nobody objects; on the contrary, the audience laughs loudly, applauds vigorously. It's not just Toledo. After "The Unknown Freud" appeared in *The New York Review of Books* on November 18, 1993, a torrent of letters poured in—"as great a response," says coeditor Robert Silvers, "as any in the history of the *Review*." Some of the unpublished letters to the editor were congratulatory, and Crews says he himself received scores of letters, most of them friendly. The angry objections the *Review* chose to print came mostly from psychoanalysts, all of whom seemed more interested in defending their profession than their profession's sole begetter. These days, hacking away at Freud is a pastime so popular even *Time* magazine has taken it up—several weeks after Crews launched his latest salvo, *Time* ran a cover story headlined "Is Freud Dead?"

BY ADAM BEGLEY

CREWS HAS NOT ALWAYS HAD THE CROWD ON his side. In 1980 he published an essay entitled "Analysis Terminable," a blast so fierce that Janet Malcolm, the cagiest of Freud's defenders, was inspired to call it a "notorious hatchet job" and to dub its author a "neo-Freudophobe." Crews struck again four years later with "The Freudian Way of Knowledge." The first of these essays was

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STING

IMPROBABLE PROFESSION

commissioned by *The New York Review of Books*, but according to Crews, his attack on psychoanalysis was too adamantly negative for Robert Silvers's taste at that time. (Silvers never comments on his relations with writers.) "Analysis Terminable" eventually appeared in *Commentary*, "The Freudian Way of Knowledge" in *The New Criterion*.

Taken as a unit, the two essays anticipate nearly every move Crews makes in "The Unknown Freud"; in other words, he's been honing his hatchet for fourteen years. By now he has become something of an anti-Freud impresario. Stacks of new Freud scholarship come to him from all over the world; he helps get the manuscripts he likes published; he dispenses blurbs. And he writes essays like "The Unknown Freud," in which he reviews four new books more or less critical of his arch-nemesis.

Crews's brief goes like this: As the inventor of a therapeutic practice, Freud was a flop ("Psychoanalysis has proved to be an indifferently successful and vastly inefficient method of removing neurotic symptoms"); as the author of a set of purportedly scientific propositions about the mind, he was a fraud ("Freud ... launched a pseudoscience"); as a human being, he was a power-hungry liar and a cheat ("At every stage, earlier acts of fakery and equivocation were compounded by fresh ones"); and as an enduring influence, he is pernicious ("Incorrect but widely dispersed ideas about the mind inevitably end by causing social damage").

"The Unknown Freud" serves up a half-dozen juicy biographical tidbits, most of them examples of Freud's high-handed way with patients, each item carefully displayed to support the contention that the founder of psychoanalysis was "quite lacking in the empirical and ethical scruples that we would hope to find in any responsible scientist." For instance, Crews asks us to consider the case of Freud's patient Horace Frink, an American analyst who was having an affair with a patient, a married heiress named Bijur. Freud told Frink to divorce his wife (whom Freud had never met), told Bijur to divorce her husband (whom Freud had never met), and urged the adulterous analyst to marry his rich

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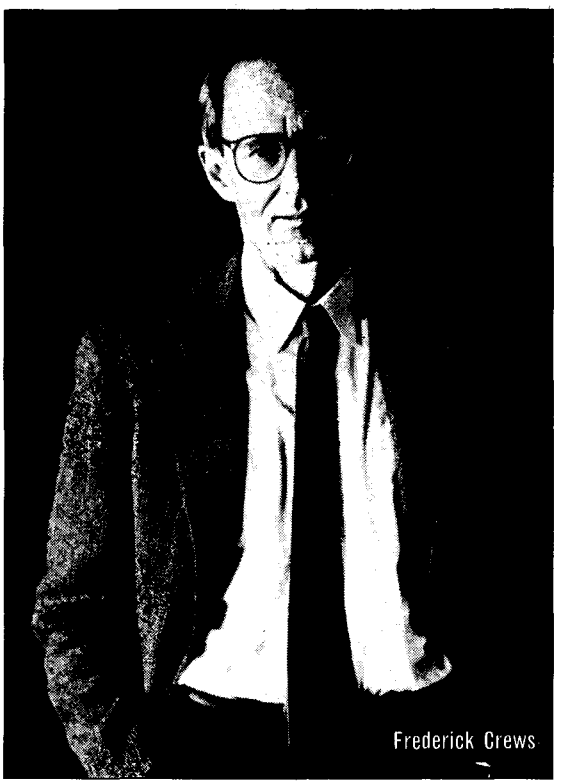
patient—with the aim, Crews claims, of eventually reaping donations to the "Psychoanalytic Funds." Frink and his patient took Freud's advice, and devastation ensued: Both abandoned spouses died, Bijur sued Frink for divorce, and Frink sank into a psychotic depression punctuated by repeated attempts at suicide. Crews icily sums up: "It is not recorded whether Freud ever expressed regret for having destroyed these four lives."

Rogue Freud-bashers have been at it ever since psychoanalysis was in its oversexed infancy. Vladimir Nabokov, who called Freud "the Viennese Quack," packaged his disdain in a single sentence: "Let the credulous and the vulgar continue to believe that all mental woes can be cured by a daily application of old Greek myths to their private parts." Feminists have never needed an excuse to disparage the inventor of penis envy. But lately it seems as though the scattered anti-Freudians are working in concert. Maybe it's the collapse of Marxism that has inspired the urge to disassemble another great totalizing thinker. Maybe it's the triumph of psychopharmacology, of doctors who would rather listen to Prozac than to the endless digressions of a patient on a couch. But as Paul Robinson notes in his book *Freud and his Critics* (California, 1993), the past decade "has brought an avalanche of anti-Freudian writings, their tone ever more hostile." (Robinson attributes the hostility to a "neo-positivist backlash.")


Frederick Crews

Posthumously self-destructive, Freud himself has been giving his enemies a big boost. Today's stream of embarrassing revelations began as a trickle in the mid-Sixties, when Max Schur, Freud's personal physician, divulged the details of the Emma Eckstein affair. That episode stars Freud's close friend, Wilhelm Fliess, who pioneered a bizarre nasal-genital theory of psychic distress to which Freud briefly subscribed; Eckstein was Freud's patient. The half-meter of gauze Fliess left behind when, at Freud's request, he operated on Eckstein's nose, has done more to damage Freud's reputation than any neo-Freudophobe could hope to accomplish in a lifetime of derogation. A 1974 selection of Freud's writings, bluntly entitled *Cocaine Papers*, chronicled Freud's ripsnorting enthusiasm for Bolivian marching powder. And the "seduction theory" hullabaloo, touched off in the mid-Eighties by the former director of the Freud Archives, Jeffrey Masson, convinced some people that Freud had been the cowardly betrayer of every sexually abused child since September 21, 1897, the day he abandoned the idea that premature sexual experience was the cause of hysteria.

(Actually, Crews rejects Masson's arguments. Freud didn't betray children, according to Crews; he betrayed parents—particularly parents falsely accused of incestuous child abuse. Crews calls Freud "the true historical sponsor of 'false memory syndrome.'" This is the "social damage" Crews believes Freud has caused, and he's writing another essay on the subject for *The New York Review of Books*. Crews contends that the interaction between Freud and his analysands was profoundly contaminated by suggestion and that the unconscious material unearthed in analysis is planted by analysts themselves—or worse, just plain thrust upon patients, who are often understandably appalled.)

By now, the dismantling of Freud is underway in almost every field. Historians of science like Henri Ellenberger have chipped away at the myth of Freud's originality by pointing out his debt to late nineteenth-century sexologists. Following Ellenberger's lead, Frank J. Sulloway has drawn attention to Freud's immersion in the Lamarckian evolutionary thinking

MOST SCHOLARS IN THE HUMANITIES HAVE LONG SINCE STOPPED WORRYING ABOUT FREUD'S SCIENTIFIC BONA FIDES.

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"WHAT DIFFERENCE DOES IT MAKE THAT YOU HARBOR NONSCIENTIFIC REASONS FOR SWALLOWING A PSEUDOSCIENCE?" ASKS CREWS. "IT'S LIKE SAYING, 'I DO DRINK STERNO, BUT NOT AS A HEATING ELEMENT.'"

of the late nineteenth century, and to his close collaboration with the erratic Fliess. Alexander Welsh, a professor of English at Yale, calls Sulloway's book *Freud, Biologist of the Mind* (Basic, 1979), "the bell that tolls the passing of psychoanalysis as science." In his excellent short book on *The Interpretation of Dreams* to be published in December by Princeton University Press, Welsh argues that "Sulloway has not attacked; he has surrounded Freud, placed him in the midst of science that is palpably dated."

While history has been diminishing Freud's claim to originality, the philosophy of science has been poking holes in the scientific validity of his doctrines. The eminent philosopher Adolf Grünbaum, whom Crews acknowledges as a seminal influence, produced in *The Foundations of Psychoanalysis: A Philosophical Critique* (California, 1984) an exhaustive catalogue of the weak links in Freud's empirical claims. According to Crews, Grünbaum has shown that "'clinical validation' of Freudian hypotheses is an epistemic sieve."

As far as Crews is concerned, Grünbaum is the silver bullet that will polish off Freud once and for all—when people finally recognize psychoanalysis as a pseudoscience, Freud's influence will dissipate. But it may not be that simple. Most scholars in the humanities have long since stopped worrying about Freud's scientific bona fides. It is the knotty ambiguity, the suggestive metaphorical quality of Freud's writings, that they value. They read his case histories not as lab reports but as literature. They treat psychoanalysis not as a clinical practice but as a theory of meaning, the psychoanalytic canon as a kind of intellectual smorgasbord. As Stephen Greenblatt, Crews's English department colleague, puts it: "I think of Freud's writings not as a set of scientific propositions but as a complex, unfolding, imperfect, but quite interesting set of interpretive moves, a hermeneutical enterprise. I borrow what seems intelligent and useful." Nancy Chodorow, a practicing analyst and a professor of sociology at Berkeley, says she considers psychoanalytic theory "an interpretive social science. When I think about how we apply standards of evidence to it, I compare it with history or anthropology."

Crews has an answer for all that. He trotted it out during his University of Toledo lecture and was rewarded with a big laugh: "Surely the postulates one borrows from psychoanalysis retain their scientific pretensions even when put into a new context such as that of literary criticism. Either those postulates are defensible as psychology or they aren't defensible at all—they're propositions about the mind. What difference does it make that you harbor nonscientific reasons for swallowing a pseudoscience? It's like saying, 'I do drink Sterno but not as a heating element.'"

Greenblatt, for one, is unconcerned. "Mine," he says cheerfully, "is a much more irresponsible relation to Freudian doctrine."

WHY IS PSYCHOANALYSIS A MATTER OF LIFE AND death for Crews? What gets him so riled? Needless to say, he has been asked this question many times, and he's become adept at detecting its thinly disguised Freudian subtext, which he likes to read as: ***What is it that must have gone wrong so many years ago in the nursery of the Crews home?*** Murray M. Schwartz, dean of faculty at the Claremont graduate school, a Freudian critic and one of Crews's former students, is only slightly less blunt: "It's obvious from the vehemence and excess of Crews's rhetoric that there's something more going on here than a rational reconsideration of Freud."

Crews admits that it's an "emotional issue" for him; he explains why in his characteristically dry and dispassionate manner: "I feel I could have had a more productive career as an intellectual if I had never heard the word 'Freud.'" Sitting in the lobby of a hotel in Toledo, Crews tells his story in a methodical monotone, each of his sentences complete and grammatically sound. His uninflected voice lulls one into believing that he is, after all, coolly rational.

He was born in Philadelphia in 1933, the only son of a patent attorney who later became the U.S. assistant commissioner of patents. (Psychobiographers take note: Crews had a rocky relationship with his father, who wanted him to

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become a physicist or a mathematician. His father, says Crews, was "extremely good at science.")

As an undergraduate at Yale, Crews was "kind of an overachiever": He won six academic prizes, including one that entailed the publication of his senior thesis, an essay on the late novels of Henry James. He went to Princeton for graduate school, earned his doctorate in an astonishing three years, and took a job at Berkeley, where he's been teaching ever since—that is, for the past thirty-six years. He retired on July 1, two months after his trip to Toledo. In September, he and his wife Betty will celebrate their 35th wedding anniversary. They have two grown daughters and two grandchildren. "We all get along fine," is Crews's bland summation of his short-form life history.

"THERE'S A LOT OF THE EIGHTEENTH-CENTURY MAN ABOUT FRED," SAYS GREENBLATT. "HE'S BOTH A RATIONALIST AND A WICKED SATIRIST."

Freud entered the picture at Princeton in the mid-Fifties, in the guise of a subversive thrill. In class, Crews's professors were preaching Christian humanism: "We looked for your classical allusions and we looked for your moral uplift in everything we read"; at night, he wolfed down Freud. "I was permitted to imagine that I had stumbled across a science of the mind that took into account all the factors my professors were leaving out," he says. Despite this semi-illicit flirtation, psychoanalytic theory left no trace on his doctoral dissertation, a study of E. M. Forster, which became his second book, published a few years after he arrived in California.

And then Crews got interested in Nathaniel Hawthorne: "All of this Freud reading that I'd done, which was latent in my mind, was activated by my reading of Hawthorne, and I found a very exciting convergence or 'aha!' effect, between the two, which to my mind could only be explained by the likelihood that Freud had correctly formulated propositions about the mind that illuminated not only the mind of Hawthorne but minds in general." In 1967, Crews published *The Sins of the Fathers: Hawthorne's Psychological Themes.* He had discovered, as he announced on the dust jacket, that Hawthorne's "characterizations anticipate the findings of psychoanalysis and the innermost concerns of his art are invariably those to which Freud attributed prime importance." *The Sins of the Fathers*, reissued in 1989 by the University of California Press, is still cited by friends of Sigmund (Peter Gay, for one) as a model for the fruitful application of Freudian thought to literature.

Crews was more than just a convert. He soon began to preach the gospel himself. For the next four years he offered "immensely oversubscribed" graduate seminars on psychoanalytic criticism. In the mid-Sixties, at the height of his enthusiasm, he even considered becoming a lay analyst. But joining the ranks of the profession meant paying for the training analysis: $10,000 a year for five years, and no scholarship money available. He abandoned the plan, he says, "with real regret." He was never psychoanalyzed or treated by a psychotherapist of any kind—a point most analysts would hold against him when weighing the merits of his argument. Champions of analysis think of it as an experiential process, a way of knowing, not just a set of things to know. Crews, however, counts his blessings: He now thinks of analysis as brainwashing.

When Crews gets to this part of the story his tone is confessional, tinged with contrition. He clasps a hand to the back of his neck; his voice drags like a reluctant metronome. The moment of crisis approaches—but apostasy, it seems, doesn't always strike like a bolt of lightning.

A process of "very gradual dissociation" began in about 1970, says Crews, fueled by his reading in the philosophy of science—mostly Karl Popper and Ernest Nagel. Popper's attack on psychoanalysis draws analogies between Freudian doctrine and Marxism. Both, according to Popper, are closed systems. Scientific knowledge must be open to refutation, but analysis generates insights that can be validated only by analysis; when the patient (or the critic) objects to an interpretation, the objection can always be dismissed as resistance. Popper made Crews wonder if he were peddling a circular theory bristling like a spiked collar with self-validating propositions.

Crews began his retreat with attacks on fringe elements of the psychoanalytic community, on writers like Norman O. Brown, whom he chided for swallowing Freud too uncritically. Crews challenged the faithful to apply ever more intellectual rigor. His essays from this period were collected in *Out of My System: Psychoanalysis, Ideology, and Critical Method* (Oxford, 1975), a seesaw record of helpless ambivalence. A part of his dilemma, Crews now says, was that he didn't want to jeopardize the careers of former students who, with his encouragement, had resolved to

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make their way in the academy as Freudians.

Could the zeal of an apostate be the sole source of the polemical exuberance magnificently on display in the book he says he'd like to be remembered by, ***Skeptical Engagements*** (Oxford, 1986)? Gathered in this collection of essays were five of his most ferocious assaults on Freud, including "Analysis Terminable," "The Freudian Way of Knowledge," and "Beyond Sulloway's *Freud:* Psychoanalysis Minus the Myth of the Hero." The last contains this pithy zinger: "Though Freud loved to sermonize about courageously opposing the human penchant for self-deception, it is no exaggeration to say that his psychoanalytic career was both launched and maintained by systematic mendacity." Is this merely the venom of a disaffected disciple? Crews admits freely that he exhibits "the God That Failed syndrome"—he was suckered, as he sees it, and now he's bitterly angry. Stephen Greenblatt talks about Crews's "thrilling, village-atheist urge to uncover and denounce—*écraser l'infâme.*" Greenblatt gives this notion an intriguing twist: "There's a lot of the eighteenth-century man about Fred. He's both a rationalist and a wicked and hilarious satirist. He has a gift for polemic exaggeration and a streak of deep idealism. And he has something of the satirist's melancholy too." This interpretation of Crews rings true, as does Greenblatt's insistence that in his personal relations, Crews is a kind and gentle man. "We've disagreed about everything, but we remain good friends," Greenblatt says.

Freudians such as Murray Schwartz believe that by attacking psychoanalysis, Crews is looking to discredit the Father. "He's after the sins of all the fathers," says Schwartz. "It's no accident that he chose that title for his book on Hawthorne." But is it useful to to read the narrative of his career—his courageously vocal opposition to the Vietnam War, say—strictly as Oedipal strife? ("I was co-chair of the Faculty Peace Committee," Crews remembers. "I gave a lot of speeches—I spoke to high school auditoriums that were almost empty, I spoke to the Kiwanis club, I spoke to people who did not want to hear what I had to say.")

In his most recent collection of essays, ***The Critics Bear It Away: American Fiction and the Academy*** (Random House), nominated for a 1992 National Book Critics Circle Award, Crews engages in a pointed persecution of the "New Americanists," his name for the cohort of poststructuralist scholars who have been reshaping American studies. Is this particular polemical interlude yet another attempt to kill off Papa? Should we invert the formula and say that Crews himself is now trapped in the role of the Freudian father, trying to kill off his sons?

Maybe I should leave the psychosexual speculation to others; sometimes, as Freud famously allowed, a cigar is just a cigar. Crews clearly finds it congenial to take the offensive; the attack mode best shows off his splendid rhetorical skills. Three decades ago, Crews was briefly famous as the author of *The Pooh Perplex* (Dutton, 1963), a casebook featuring a dozen essays on Winnie the Pooh, each one a spoof, complete with dopey study questions, of a different brand of literary criticism. One of the essays is "A. A. Milne's Honey-Balloon-Pit-Gun-Tail-Bathtubcomplex" by Karl Anschauung, M.D., who writes with a heavy German accent and won't be satisfied until Milne admits that he suffers from debilitating neuroses and begs to be cured by analysis. Dated humor is just as weak as dated science, but it's clear that in the heyday of Freudianism, Crews's parody must have been very funny.

THE MAJOR FLAW IN CREWS'S ARGUMENT, ACCORDING TO ONE HISTORIAN OF SCIENCE, IS HIS "HIGHLY IDEALIZED VISION OF WHAT SCIENCE DOES."

ARE CREWS'S ARGUMENTS UNBEATABLE? IS REPRESSION a crock, transference a shell game, penis envy a pipe dream?

The psychoanalysts who wrote to *The New York Review of Books* to protest "The Unknown Freud" certainly put up a poor defense. Stuffy, literal minded, thin-skinned, they appeared intent on self-sabotage. In his reply to their letters, Crews boasted of the concessions made by the "liberal, modernizing analysts," many of whom seemed eager to distance themselves from Freud; he poked fun at the orthodox Freudians who could do little better than register shock and dismay at the rough treatment their hero had received in, as one wrote, "such a distinguished periodical." In some ways it was an unfair fight: a brilliant polemicist ranged against a collection of worried analysts, all of them plodding prose stylists.

Crews is not, however, unassailable. John Forrester, who teaches the history and philosophy of science at Cambridge, concedes that "The Unknown Freud" is a "beautiful piece of rhetoric," but thinks it worthwhile "to combat Crews

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instance by instance," to show that his dismal view of Freud's character and work as a scientist is "untenable." The major flaw, according to Forrester, is Crews's "highly idealized vision of what science does." Martin Jay, professor of intellectual history at Berkeley, concurs. "Virtually all science," Jay points out, "is methodologically inconsistent with its highest standards." The gist of this argument is that though Freud's methods fell short of the mark, so do almost everybody's; and valid results often follow from flawed procedures. Forrester contends that scientists are "fast-moving intellectual entrepreneurs. They take risks. If they don't take risks they get nowhere." Freud's sloppiness, his defenders maintain, is no bar to greatness. Moreover, his theories have been subject to revision and rethinking, which has strengthened the original enterprise. If the Freudian map of the mind is by and large accurate, if his ideas about human behavior correspond with what our intuition tells us is true, if concepts like the Oedipus complex or the Freudian slip make sense to us, then the "clinical validation" so dear to Crews's heart can go hang.

Six months after it published "The Unknown Freud," *The New York Review of Books* published Thomas Nagel's "Freud's Permanent Revolution," a gentle, comparatively brief essay that was widely perceived as a response to Crews. (Actually, according to Robert Silvers, the two articles were commissioned at about the same time.) Nagel, a professor of philosophy and law at New York University, believes that Freud's theories should be thought of as extending and amplifying commonsense psychology. In his essay, he emphasized "the evident usefulness of a rudimentary Freudian outlook in understanding ourselves and other people." Nagel observed that "to many of us it certainly feels as if, much of the time, consciousness reveals only the surface of our minds, and for many, this feeling is confirmed by their dreams." The best answer to Crews may be that we need Freud, warts and all, for without him we stumble in the dark.

But we may be calling upon him less and less; we'll avoid stumbling by avoiding the dark. Nancy Chodorow points out that "the economics of mental health care and the American quick-fix mentality" pose a much greater threat to psychoanalysis than the screeds of intellectual Freudophobes.

And yet the clinical practice of psychoanalysis could disappear entirely without the "Freudian outlook" losing its hold on the academy. That's what Crews is worried about and he's not taking any chances. During the course of his lecture in Toledo, he compiles a long list of the farfetched notions Freud foisted on the world. With no change in his deadpan delivery, Crews recites his favorite: "Weaving arose when women first looked down and noticed to their chagrin that they lacked the only sex organ worthy of the name. In their embarrassment, they twisted together the strands of their pubic hair—hence weaving." The best satire seems effortless: The hapless victim supplies all the material. Crews merely lays it out for us, and presto! Freud is a buffoonish, mildly annoying crank.

THE ECONOMICS OF MENTAL-HEALTH CARE AND THE AMERICAN QUICK-FIX MENTALITY POSE A GREATER THREAT TO ANALYSIS THAN FREUDOPHOBIA.

Critics complain that Crews has implemented a "scorched-earth" policy, that he takes no prisoners. It's true. He has no interest in reinterpreting Freud so as to rescue the useful bits. Nor does he risk championing a countertheory of the mind. He writes as though he wants to eradicate psychoanalysis, then do a victory dance on Freud's grave. In "Analysis Terminable," Crews predicted that "psychoanalysis . . . will fade away just as mesmerism and phrenology did." He'll do anything to hasten the day.

But I like to think of his project as quixotic rather than destructive. Stephen Greenblatt is right: Crews's annihilating wit and the uncompromising idealism that feeds it both belong to the world of eighteenth-century satire. A man sets out to rid the world of a particular error; the quest makes him absurd and somehow charming—a touch of Doctor Pangloss, a touch of Lemuel Gulliver.

The dispassionate Crews monotone does not register earnestness. But even uttered in a measured drone, in the bland lobby of a Toledo hotel, these lines hint at the righteous urgency of a lonely crusader called to battle: "I subscribe unabashedly to the values of the Enlightenment, even knowing all of the historical perversions that have arisen from Enlightenment ideals. I believe the best thing an intellectual can do is to help the human race become slightly less foolish." ❡

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Alexander Dunlop and David Lee Miller, eds.

"The *Faerie Queene*," according to Alexander Dunlop (coeditor of the present volume), "may be the most undervalued classic in the canon of English poetry." The epic poem's archaic language, formal structure, historical references, and literary allusions all present special challenges to both student and teacher—challenges that the contributors to this book believe can be overcome with creativity and wit. Designed for beginning instructors as well as for specialists still looking for the lesson plan of their dreams, *Approaches to Teaching Spenser's* Faerie Queene surveys resources useful for classroom instruction, reviews background studies and critical scholarship, suggests methods for introducing *The Faerie Queene* to students, and describes advanced classroom strategies incorporating the visual arts, feminism, colonialism, and other topics.

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DROIT DE VASSAR

THE ADMINISTRATION'S VIOLATING PROCEDURE

On a cold morning in February, I caught a minivan cab at the Poughkeepsie train station and rode with a few commuting professors to Vassar College. It was snowing and hard to see, but I recognized Main Building, the place I needed to find, because it had been the backdrop to an episode of *48 Hours* that had aired on CBS a month earlier, and which I'd watched the night before on videotape. *48 Hours* claimed to have uncovered a new P.C. debacle. A straight student had been charged with threatening a gay student over the phone; the school's internal judicial system heard out the case in secret; Vassar, according to *48 Hours*, had hounded the accused student until he finally withdrew. The closing shot showed him packing his things and preparing to go, cast out like Ishmael.

Since no one on campus thought it was all right to taunt and threaten a person with genital mutilation and death over the phone, the First Amendment was not at issue. The Vassar case belonged instead to a new frontier of squabbles beginning to erupt in colleges (Yale, Pomona, and Wesleyan, to name a few) across the country. The standards held up this time were the Fifth, the Sixth, the Seventh, and the Eighth Amendments, which guarantee due process to someone accused of a crime. Having spent the past decade equipping themselves to deal with victims of harassment and rape, administrators now find themselves faced with lawsuits from the alleged perpetrators. Many defendants are claiming that the judicial machinery schools developed in the 1980s, supposedly to investigate charges—the crisis centers, the rules in student handbooks, the panels of students sitting in judgment on other students—is in fact designed only to convict.

BY SARAH KERR

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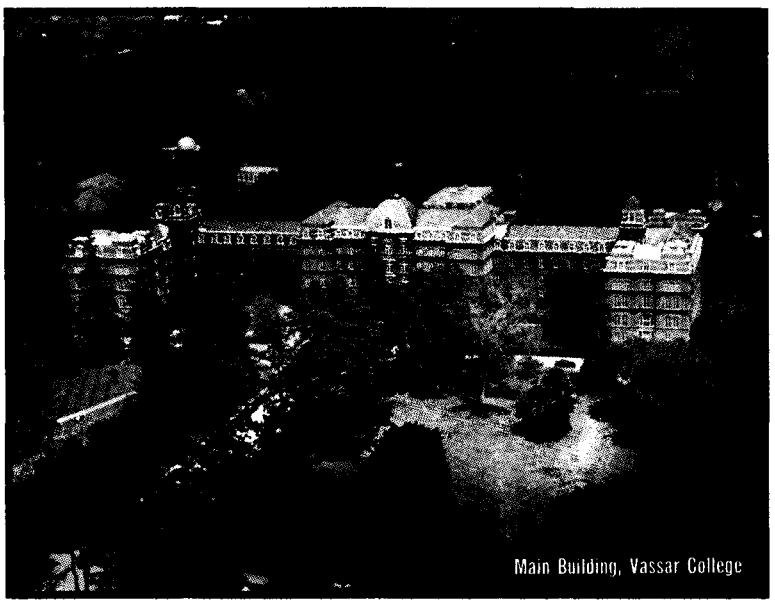
To the visitor who attended a large, urban university, Main Building and the airy, modern addition next door, College Center, look like an amusement park rendition of a small town. Everything important on campus—the president's office, the post office, the campus café, and the one nightspot, a bar called the Mug—is here. An "Official Queer Bulletin Board" hangs in the College Center Atrium, a sign of the progressive sympathies for which Vassar is known. But a prim, watchful air seems to linger from the days before 1969, when the school was all women. You get the sense that over four years people here accumulate a fairly enormous stock of lore about each another.

That anonymity is so hard to come by at Vassar is one reason the phone call incident was unnerving. Between eight P.M. and four A.M. on Friday, September 17, 1993, someone placed two calls to a male junior. The student was out, but his answering machine captured the calls on tape.


Main Building, Vassar College

The school's first response was to try to turn a nasty thing into something good for you, like cod-liver oil. It dispatched its Bias Response Team—a group of administrators and counselors who'd come together two years earlier to deal with an anti-Semitic slur. The team went from dorm to dorm like a band of troubadours, playing the answering machine tape. This was an "educational opportunity," one administrator told me later, "for people to discuss issues that if you presented them in the abstract, at some kind of freshman assembly or something like that, would really not be what students needed to know at the time."

The tape had recorded two drunk-sounding male voices, female laughter, faint party sounds in the background, the threats, and a warning—something like, "Don't come up to the fourth floor or else." (Vassar wouldn't let me listen to the tape, saying it was the property of the victim.) With the victim's consent, and at least tacitly with that of the administration, students from Bigala, the gay advocacy group on campus, set up a station in College Center from which to solicit help in identifying the perpetrators. They looped a tape to play the call over and over, at an extremely high volume, and they transcribed the threats onto an oversized poster. For over a week it was impossible not to know the calls had been made, and impossible not to wonder who'd made them. Bigala asked passersby to report anything they knew to the office of Resources and Education for Rape/Assault, Conflict, and Harassment (REACH).

Whose voices resembled the voices on the tape? Who hated the victim, or gay people in general? Who got drunk that night on the fourth floor? A senior volunteered a bold theory which she based on her mastery of slang: "When I heard the tape, I went to the person in charge of the desk. I said, 'Look, I don't know exactly who did this but I can tell you with almost 100 percent certainty that they're probably either a skater or a snowboarder. These guys are either from Colorado or California, and one person is black.'" A junior who was called in by REACH and quizzed about two friends remembered hearing the number forty at some point in his interview. He isn't sure whether forty students came in to talk or forty names were written down on a list of suspects. "They don't run a real tight ship," he told me. "They don't take notes of everybody who comes in, you don't fill out a form, you just go in and you sit down and chat."

For a little while, the victim thought he'd identified the ringleader: a female freshman who'd been at Vassar just a few weeks. On the night in question the victim had been at the Mug, and he'd accused this woman of shoving him on the dance floor. Later, when he found the calls on his machine, he thought it might be her laughter in the background. Maybe she'd put her friends up to it. Though not charged outright, the woman was called into REACH and questioned and generally made to feel, by way of glares and turned backs at the café in College Center, that everyone believed she was the one. "It was pretty much three weeks of hell," she told me. The situation was resolved with mysterious speed, however, when her parents threatened to sue her accuser. The victim promptly wrote her a letter apologizing for his accusation, which he admitted was off-base. The glares stopped. More than any single act of meanness, though, the woman remembers feeling that her place at Vassar was not secure: "I mean, I'm not afraid to be here, but during that whole process I was scared of being asked to leave the school."

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DROIT DE VASSAR

REACH, which is located on the first floor of Main Building, opened in 1989 in response to the demands of a number of students, mostly women, who had formed a group called Stop Rape Now. REACH's director, Pamela Neimeth, explained to me her office's function: "I'm the person to see to explore options in regard to any conflictual situation—harassment, sexual harassment; I coordinate the mediation program on campus." She emphasized the "exploring options" aspect of her responsibilities. Her main role was listening, she said, and each case had to be taken on its own terms. "For instance," she says, "if somebody's been raped by a fellow student, all they may be thinking is, *I don't want to sit next to him in history class.*" Even if Neimeth disagrees with the course of action a student chooses (bringing or not bringing a grievance to the police; going public or not), she is obliged to help him or her pursue it.

The number and variety of methods Vassar has designed to deal with "conflictual situations" was startling to me. There is the REACH mediation program for low-level spats. The dormitories are regulated by a twelve-student Residential Hall Judicial Council that deals with small infractions of dorm rules. Then there is the central judicial system, whose main organs are two faculty-student panels: the Academic Panel, which hears disputes about cheating, plagiarism, and so on, and the College Regulations Panel, which hears disciplinary cases. The College Regs panel, which heard the phone call case, consists of a college housing official named Faith Nichols who chairs the panel, two faculty members, and four students who are elected each year. The idea behind this whole system is that anyone can bring charges against anyone else; as long as the charges sound fairly reasonable, one group or another will hear them out and deliver an official ruling. There isn't supposed to be any kids versus grown-ups at Vassar. In theory, all members of the community are equal.

To protect the plaintiff, the defendant, and their respective witnesses, proceedings of College Regs are kept under wraps. I asked Dixie Sheridan, the vice president for college relations, how Vassar can guarantee due process to the accused when the proceedings are secret. "You're thinking in court terms," she said. "This is more like—oh, I don't know—this is really more like peers. Anyone who wants to have all the rules of evidence that are part of the body of law of this country needs to go to the United States government to have his day in court. Anyone can get lawyers and deal with it *legally*."

Vassar is, in general, extraordinarily secretive about its judicial proceedings, perhaps because of a catastrophic statement to *Time* magazine that Neimeth's predecessor at REACH let slip. "They have a lot of pain, but it is not a pain that I would necessarily have spared them," the former director had said about men who are falsely accused of rape. "I think it ideally initiates a process of self-exploration: *How do I see women? If I didn't violate her, could I have?*" Vassar's wariness is even encoded in the student handbook, Section H, 1.02, immediately following the ban on guns and bombs: "A student approached by a newspaper, magazine, television, or radio representative to make a statement concerning any experience he or she may have had while in college should consult the Office of College Relations before doing so."

Of course, such secrecy can itself have negative effects. One reason the *48 Hours* episode was so damning was that the administration and the plaintiff at first agreed to talk to a producer from CBS and then changed their minds. The administration did agree to talk to me, but kept the discussion as broad as possible. The plaintiff hung up on me when I called. A key aspect of the case was thus that the only version circulating was that of the accused.

Actually, contrary to the impression created by *48 Hours,* not one but two students were accused. Shortly after five P.M. on Friday, October 29, 1993, Max Fraad-Wolff and Basim Al-Haddad each got a call from Faith Nichols's office. Each claims that Nichols's secretary told him there was a letter waiting in his mailbox, then abruptly signed off. The letters, which except for the names were identical, listed three charges: harassment, aiding and abetting harassment, and a "guest violation." (This last, mysterious charge would never be pursued; it turned out Al-Haddad hadn't had a guest since the previous year.) A joint hearing was set for the following Wednesday. Meanwhile, there was nothing to do until Monday morning, when Vassar's offices opened again.

Fraad-Wolff and Al-Haddad, who were both juniors last year, are the sort of best friends who complement rather than mirror each other. Fraad-Wolff, the one who appeared on *48 Hours,* is large and somewhat bulky, with longish, curly blond hair. He studies economics and geography, with a special concentration in Southeast Asia. Fraad-Wolff's father is a left-leaning

"They have a lot of pain, but not pain I would necessarily have spared them," REACH's former director had said about men who are falsely accused of rape. "I think it initiates self-exploration."

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economics professor at the University of Massachussetts at Amherst, and his mother is a therapist ("Remember, everything can be worked out" was the message on their answering machine when I called). The Fraad-Wolffs live nearby, in New Haven, and at the time of the charges last fall were able to come to Poughkeepsie and help out.

Fraad-Wolff knew the plaintiff a little better than Al-Haddad did—in fact, Fraad-Wolff and the plaintiff had had a falling out in their freshman year. Nevertheless, in some ways Al-Haddad's position was the more vulnerable. Of the two friends, Al-Haddad, a history major, was smaller and milder and less visible on campus. His parents are divorced; his mother, an Atlanta schoolteacher, was unable to travel to Poughkeepsie to support him, and his father lives in Jordan. As far as his defense went, he was, for all practical purposes, alone.

Early Monday morning, Al-Haddad and Fraad-Wolff went to see Nichols. "She said if I was innocent, I had nothing to worry about," Fraad-Wolff told me. But she advised him that the penalty for the offenses he was accused of committing could range, in theory, from an apology to a three-year suspension.

At this point something happened which is the key to any claim that Vassar acted in bad faith. Some two weeks earlier, when Fraad-Wolff had been called into the REACH office, questioned briefly, and reassured that he was not under suspicion, he says he had suggested that the answering machine tape be sent to a lab for a voice-print test—human voice recognition being notoriously unreliable. When he met with Nichols again, this time as a suspect, he says he immediately requested that the test be performed, but was told the school wasn't interested in discussing the question. In the *48 Hours* episode, the correspondent announced that CBS had offered to cover the cost of the voice-print test (about $10,000) and that Vassar officials had turned the offer down, explaining, as they later did to me, that the tape was the property of the plaintiff. In other words, Vassar allowed the victim to accuse two students of harassment while withholding from inspection the case's only piece of evidence.

This denial of what sounded like a fair and straightforward request certainly looked like the last nail in Vassar's coffin. An administrator would later intimate to me that although CBS and Fraad-Wolff's parents may have requested the test, Fraad-Wolff himself had never brought it up until it was too late to do anything. But whether or not Fraad-Wolff himself asked for the test, it seems clear that it was asked for by someone on his side—in a letter faxed to Vassar the day before the hearing, Fraad-Wolff's lawyer complained that the voice-print test had been requested and refused.

Another of the lawyer's complaints was that it was unfair to try Fraad-Wolff and Al-Haddad together. The two had prepared the case as instructed, mapping their whereabouts on that night in September as a unit. But on Tuesday afternoon, a day before the hearing, Nichols told the students about a change of plan: Al-Haddad's hearing was being put off until Monday. The Wednesday night hearing would be a solo flight by Fraad-Wolff.

During my visit to Vassar two administrators refused to see me, a rabbi canceled, and one student failed to show. Another student, a representative of Bigala, politely met me to explain that he'd decided not to talk. I began to find the phone useful. I went home and began to call around, trying to get the lay of the land. With the proviso that I would find him bitter to the point of eccentricity about his time at Vassar, several people suggested that I speak to Derek Rose, a junior temporarily living outside Boston with his family. During the fall semester, on leave for financial reasons but still living in Poughkeepsie, Rose had downloaded software from a demo model at the school computer store. This is a fairly common breach of copyright, for which Rose was nonetheless banned from campus. (The case never went before College Regs; Rose was ejected unilaterally by a Vassar administrator.) A photo of Rose copied from his surrendered ID card was sent to the front desk of every dorm with a notice that he had been banned.

Vassar allowed the victim to accuse two students of harassment while withholding from inspection the case's only piece of evidence.

Rose was convinced he'd been sent home because of several articles he'd written attacking College Regs for the school's conservative paper, *The Vassar Spectator*. Now working temp jobs, he appeared to live for the single purpose of exposing problems at the school. He'd made himself into the combined Woodward, Bernstein, and John Brown of Vassar's judicial system. In January, he had written to each of the Vassar trustees at their homes to alert them to the upcoming episode of *48 Hours*. Unlike everyone else I talked with, he sounded noticeably cheered by my call, delighted to pick over Vassar's every misstep.

Rose sent me faxes—old articles on College Regs, a new opinion piece he'd written on the *48 Hours* episode, entitled "Vassar, You Deserved It"—and then, through the mail, a remarkable document: an earnest, obsessive, footnoted, thirty-one-page letter addressed to the official who'd banned him from campus. In the letter, Rose argued that serious crimes on campus, such as assault or rape or major theft, should be dealt with by the police. But if Vassar insisted on handling them in-house, he proposed a new, eleven-point "Vassar Bill of Rights," which would mandate legal standards of due process. Witnesses before College Regs should testify under oath. The standard

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of evidence for guilt should change from "preponderance of the evidence," which is easy to satisfy, to "beyond a reasonable doubt," which is much harder. A student should be found either guilty or not guilty—nothing in between. If cleared of an accusation, a student should not be charged a second time.

In his letter, Rose mentioned other incidents in which the absence of such protections had resulted in unfair rulings. Many of the cases seemed to involve long-nursed grudges. One woman was convicted of harassment in the fall for, as she claimed, accidentally spitting on someone during an argument the previous spring. Prior to that, the man she spat on had pulled a knife on her boyfriend. One man was convicted of sexually harassing his roommate's girlfriend and was suspended, though he claimed to have been laid up in the infirmary at the time the incident occurred. During the previous semester, this same roommate had sent him to the hospital with a beating. "Please: stop this needless cruelty," Rose wrote. "Bring some basic decency and fairness back to Vassar's justice system." (The school will not comment on Rose's representation of these incidents, nor confirm or deny that they took place.)

No one is as obsessed with College Regs as Rose is, but many of the students I spoke with distrusted it. Most were convinced, for example, that a man charged with sexual harassment or rape would have trouble clearing his name. With reference to the Fraad-Wolff–Al-Haddad case, some students believed that Bigala, to which the victim belonged, was the strongest collective voice on campus and that gay and lesbian concerns had a special sway with the administration. "The school just isn't interested in guilt or innocence," I was told by a junior who identified himself, politically speaking, as a Clintonite liberal. "Those are terms that are not on the map. What they're concerned with is the political power scale on campus."

Students seemed to agree that another kind of "power on campus"—something akin to old-fashioned "popularity"—was what was in fact at stake in conflicts such as this one over the phone call. The producers at *48 Hours* saw a Vassar divided by P.C., but the students' analysis was more traditional: Everything at Vassar comes down to "who has more territory at the school."

The territorial map at Vassar is somewhat unusual, due in part to the school's proximity to Manhattan. I heard from several students about a clique of "beautiful people," to which the student who received the harassing phone calls was said to belong. These were students who either grew up in New York or acted as if they did; who attended class wearing pricey outfits and then gathered at the café in College Center to point with lit cigarettes at shabbier students and laugh. Bigala was said to be another key locus of campus power. Bigala gives the biggest party on campus, the one event almost everyone goes to, I was told by way of proof—a dance, held once in the fall and once in the spring, called the Homo Hop.

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I heard that the Mug was not the usual homely campus joint but a smoke-filled SoHo-like bohemia that aped the cruel Manhattan club ritual of admitting only a few people at a time. I heard about various forms of intimidation, such as "throwing shade" (a phrase taken from *Paris is Burning,* the documentary about drag queens), which means assuming a kind of proud and silent pose—like a cobra's puffing up, I imagined—to convey to the target that he or she is small-time. "I thought I was in high school again," one woman told me about some dirty looks and mumbling that had been directed at her. She thought for a moment, then moved her estimate back a few years: "Petty things they would do that you think would only be done in middle school."

Sometimes the students I talked with sounded like trash-talking NBA rivals. Their vocabulary for conflict was huge and precocious, and by and large apolitical. They could be legalistic—they displayed what seemed to me a premature familiarity with the term "adjudicate"—but sometimes their language turned up a notch. They did not talk about "pranks" or "practical jokes"; casually, as if these were day-to-day phenomena, they interpreted incidents I brought up as evidence of a "smear campaign" or a "vendetta." "Power," "publicity," and "revenge" were frequently given as motives.

"Death threats" weren't such big news, either. An item in *The Miscellany News,* the main student paper, reported that death threats had been posted during the fall semester on the doors of seven students living in Davison Hall. An editor at that paper told me the rumor she'd heard about this incident: "Two people set up another person and wrote death threats to their own friends, and made it seem as if he had done it. The people who got the notes were all friends, and the people who sent the notes were their friends, and the person who was framed used to be their friend." It turned out that after winter break the editor herself had found a threat on her machine. "It said, 'This is Chucky—I'm going to kill you tonight,' " she told me, unperturbed. "It just went on, and I was laughing."

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Al-Haddad completed the punishment assigned him by Vassar: sixty-four hours' unpaid work at the school health facility, on the night shift, in the middle of spring exams.

There is no record of what was said at Fraad-Wolff's hearing—at least not for public perusal. According to Emily Tiller, a friend of Fraad-Wolff's who volunteered to be his "support person" (which meant she could sit in the room and observe, but couldn't talk or testify), Fraad-Wolff's hearing lasted about seven and a half hours. Approximately the first two-thirds of that time was spent on witnesses for the plaintiff: an ex-flirtation of Fraad-Wolff's who testified that he was a homophobe; a gay student, formerly a friend, who did not testify that Fraad-Wolff was a homophobe but did say that the voice on the tape sounded like his; and a gay counselor who testified on the subject of anti-gay harassment in general.

According to Tiller, the plaintiff's stealth witness was Pamela Neimeth, the director of REACH who had conducted the investigation. Earlier that week, Neimeth had assured Fraad-Wolff's parents that her involvement in the case was over. Here she was, though, speaking on behalf of two or three unnamed eyewitnesses who claimed to have attended a small, spontaneous gathering on the night the calls were made and to have seen Fraad-Wolff make a call with Al-Haddad at his side. They were afraid to testify themselves, Neimeth said, because they believed Fraad-Wolff to be a violent man. Says Emily Tiller, "Pam Neimeth testified that she did not know what dates the women came in [to see her]—she believed it was three or four days after the tapes were played in College Center—but she said that the friend of one of these women said that her friend was in the room and had heard Max on the phone, and that she knew Max had made the phone call. Pam's testimony did not say any more than that. Pam was asked to read from her notes, without divulging the person's identity, exactly what she was told by this woman. Pam said, 'I really don't have it down in my notes, it was a very busy period for me.' "

The details become cumbersome and more and more difficult to absorb. Fraad-Wolff countered with witnesses to his movements that night, to the effect that indeed he had attended a fourth-floor gathering, and had made a phone call—but to a friend, inviting him to come up and join them. Fraad-Wolff then called his own star witness: the female freshman whom the victim had first accused of arranging the calls. She produced the plaintiff's apology as evidence: "I am writing to you this afternoon to offer my apologies for the 'events' of the past 10 days," he had written. "If my friends have been doing a 'smear campaign,' as they apparently have, I am sorry, truly, for that, too." Fraad-Wolff wanted the panel to recognize that the administration had behaved unprofessionally, allowing the victim to cozy up to them while they conducted the investigation. "I just met with Pam a few minutes ago," the letter continued, "and the voices were identified. A case will proceed. . . . I will, as the phrase goes, call off my dogs." But the letter of apology was deemed irrelevant and disallowed as evidence. Tiller told me

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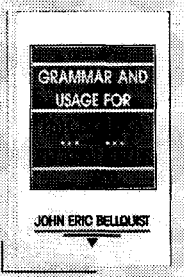

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that Faith Nichols handled testimony with an arbitrariness approaching "he said, she said, your dentist, my neighbor's dog." On the night of Al-Haddad's hearing the following Monday, Fraad-Wolff was summoned to Nichols's office and told the ruling on his case was inconclusive, and that if any new evidence emerged he would be brought before College Regs all over again. By the end of the second week in November, he had withdrawn from Vassar.

Al-Haddad told me that about half of the testimony at his hearing revolved around Fraad-Wolff. And yet, although Fraad-Wolff had not been found guilty of anything, the morning after his hearing, Al-Haddad was informed that he had been found guilty on both counts: harassment, and aiding and abetting harassment. This May, he completed the punishment assigned to him by College Regs: sixty-four-hours' unpaid work at the Vassar health facility, to be carried out on the night shift, in the middle of spring exams.

Neimeth wouldn't comment on the case. "A really, really important bottom-line thing with me is confidentiality," she said. "And I feel like it's completely inappropriate for me to comment." I tried to speak with Nichols, but she referred my questions about the hearing to the dean of students, Colton Johnson, a Yeats scholar who speaks in unusually complex, multiclause sentences. He too refused to discuss the case in any detail, though he did defend College Regs as following in the Vassar tradition of self-governance. Johnson was at great pains to explain that College Regs was not politically correct or doctrinaire; it empowered students by letting them bring charges against each other without the administration intervening. In this way, he said, College Regs was a legacy of the loosening of the 1960s, of "people sitting down in small groups and talking as peers about issues." It was an arena in which students could act and think for themselves.

This issue of student rebellion and the 1960s appeared to be hopelessly confused, but I began to feel that it was unavoidable. One element distinguishing this from the run-of-the-mill campus dispute was that Fraad-Wolff was not, like the students in the late 1980s who first complained about political correctness, a pin-striped follower of Dinesh D'Souza. He was an old-style radical—the kind who wants to redistribute wealth. Last fall, Fraad-Wolff and a few other students were involved in setting up a new left-wing campus publication, to be called *Grassy Knolls*, and he was preparing an article in which he planned to argue that Vassar had begun dismantling its unions. I asked the editor of the previous incarnation of *Grassy Knolls* (appropriately called *What's Left?*) what he thought of the way the case had been handled. To my surprise, the editor, now a senior, extolled the rights of private institutions to police themselves. "If you have a fence around your property, you can tell people inside what to wear," he said. I asked why everyone on the victim's side was so reluctant to talk. Why, for instance, hadn't Bigala wanted to use me as a soapbox from which to discuss homophobia? "I guess people would be hesitant to say anything," he said, "because they might be afraid that it would be used out of context." In Vassar's defense, he added that despite his outspokenness he had been tapped for a rather prestigious job: intern in Dean Johnson's office. I asked him what he wanted to be when he left school. "A troublemaker," he said.

Max Fraad-Wolff transferred in January to the University of Massachusetts at Amherst, where he is taking classes this summer to make up credits lost in the switch. He and his parents have decided to sue Vassar. It is probable that in the coming year, school records will be subpoenaed, a tape of the calls will be analyzed, and facts will emerge. Meanwhile, perhaps in anticipation of the lawsuit, the administration has already begun to reconsider some of its procedures. During graduation week, College Regs's overseeing committee met and recommended certain changes in the school's disciplinary system—partly in response, one student told me, to Derek Rose's letter. The changes are mostly tinkerings—changing the standard of guilt to "clear and convincing" from "preponderance of the evidence"; requiring two-thirds agreement rather than a simple majority vote for a guilty verdict—but they are nevertheless a hopeful sign. The proposals will be decided on this summer.

I recently saw an episode of *Beverly Hills 90210* that reminded me of Vassar. A recurring plot line this past season involved Brandon Walsh, a member of the chic clique of friends who are now freshmen at "California University." Brandon is not only the most together boy on the show—the least likely to fall into a crisis or succumb to peer pressure—but also the liberal, moral pillar of his group. In high school, he was a dogged

Students enter college as caterpillars and leave as butterflies, and in between all kinds of strange and vicious things happen that have nothing to do with politics.

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reporter for the school paper, and he stopped dating a beautiful blonde girl because of her retrograde views about Jews and blacks. This year, though, Brandon abandoned his muckraking. He decided instead to pursue his idealistic goals by working with the administration, whose favor, in the episode I saw, he was seeking at a cocktail party.

As I watched, I remembered the troublemaker who works in the dean's office, and I realized that the Vassar students, gay and straight, who'd stuck up for their school hadn't been hard-line leftists at all; more often, they had exhibited the blandest institutional loyalty, of a type that hasn't been too fashionable since the 1950s. "I'm a third-generation legacy, and I'll be very unhappy if you do a Vassar-bashing piece," said one woman, one of the few friends of the victim who would talk to me. In a different decade, this might have been the head of a sorority talking.

It has always seemed to me that both sides of the P.C. fight forget that students enter school as caterpillars and leave as butterflies, and in between all kinds of strange and vicious things happen that have nothing to do with politics. I've begun to wonder whether the eruptions I heard about at Vassar (the spittings, the shovings, the death threats) aren't simply the same spilled over, bad social energy that used to drive rush week and hazing. The last time I spoke to Derek Rose, he told me the kind of story that I have grown used to hearing about Vassar. One day this spring, just like that, Rose received an e-mail message informing him that his ban had been reversed. He told me that he had taken advantage of this to visit the campus in May. He and a friend had gone to the Mug, where they ran into a friend of the student who received the calls last September. They exchanged words, and then Rose went back to talking with his friend. Suddenly he was soaking wet. Someone had emptied a cup of beer over his head. LF

Sarah Kerr has written for The New York Review of Books *and works at* The New Yorker.

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REFERENCE UPDATE

EXCELLENT REFERENCES

1994'S BEST RESEARCH TOOLS

Reference books may be big, and they may be dusty, but they're not timeless. Emerging disciplines call for their own authoritative reference treatment, and existing reference works need updating. Here is a list we've compiled from the books that the editors and reviewers of *American Libraries (AL)*, *Choice: Current Reviews of Academic Books (C)*, and *Library Journal (LJ)* have found to be the best reference works of the past year.

BOOKS:

ADULT DEVELOPMENT
Robert Kastenbaum, ed. ***Encyclopedia of Adult Development.***
Oryx. 0-89774-669-4, $95. *LJ*

AFRICA
John McIlwaine. ***Africa: A Guide to Reference Material.***
H. Zell. 0-905450-43-4, $145. *C*

AMERICAN REVOLUTION
Richard L. Blanco, ed. ***The American Revolution, 1775-1783: An Encyclopedia.***
Garland (Reference Library of the Humanities), Vol. 933. 0-8240-5623-x, $175. *C & LJ*

AMERICAN WEST
Winfred Blevins. ***Dictionary of the American West.***
Facts on File. 0-8160-2031-0, $35. *C*

ARCHITECTURE
Cyril M. Harris, ed. ***Dictionary of Architecture and Construction.***
McGraw-Hill. 0-07-026888-6, $59.50. *C*

Randall J. van Vynckt, ed. ***International Dictionary of Architects and Architecture.***
Two vols. St. James. 1-55862-089-3, $250. *LJ*

ARMS CONTROL
Richard Dean Burns, ed. ***Encyclopedia of Arms Control and Disarmament.***
Scribner. 0-684-19281-0, $280. *C & AL*

ATLAS
Atlas of the World.
Oxford. 0-19-520955-9, $65. *C*

BASEBALL
John Thorn and Pete Palmer with Michael Gershman, eds. ***Total Baseball.***
Harper Perennial. Paper 0-06-273189-0, $35. *C*

BIBLE
Yohanan Aharoni and Michael Avi-Yonah. ***The Macmillan Bible Atlas.***
Macmillan. 0-02-500605-3, $35. *C*

David Noel Freedmen, ed. ***The Anchor Bible Dictionary.***
Doubleday. 0-385-19351-3, $360. *C*

David Lyle Jeffrey, ed. ***A Dictionary of Biblical Tradition in English Literature.***
Eerdmans. 0-8028-3634-8, $79.99. *C*

Bruce M. Metzger and Michael D. Coogan, eds. ***The Oxford Companion to the Bible.***
Oxford. 0-19-504645-5, $49.95. *LJ*

BIRDS
Alan F. Poole, Peter Strettenheim, and Frank B. Gill. ***The Birds of North America: Life Histories for the 21st Century.***
American Ornithologists' Union/Academy of Natural Sciences of Philadelphia. 1061-5466. *C*

BLACK RESOURCES
The Kaiser Index to Black Resources, 1948-1986.
Carlson. 0-926019-60-0, $995. *C*

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David Grote. ***British English for American Readers: A Dictionary of the Language, Customs, and Places of British Life and Literature.***
Greenwood. 0-313-27851-2, $85. *C*

BUSINESS
Gary Hoover, Alta Campall, and Patrick J. Spain, eds. ***Hoover's Handbook of American Business, 1993.***
Reference Press. Cloth 1-878753-05-3, $34.95; Paper 1-8788753-03-7, $24.95. *C*

Patrick J. Spain & others, ed. ***Hoover's Handbook of Emerging Companies.***
Reference. 1-878753-18-5, $32.95. *LJ*

Peter Newman, Murray Milgate, and John Eatwell, eds. ***The New Palgrave Dictionary of Money & Finance.***
Macmillan. 1-56159-041-X, $595. *C*

CHILD BEARING
Barbara Katz Rothman, ed. ***Encyclopedia of Child Bearing: Critical Perspectives.***
Oryx. 0-89774-648-1, $74.50. *AL*

CIRCUS
Tom Ogden. ***Two Hundred Years of the American Circus: From Aba-Daba to the Zoppe-Zavatta Troupe.***
Facts on File. 0-8160-2611-4, $50. *LJ & AL*

CITIES
George Thomas Kurian. ***World Encyclopedia of Cities: North America.***
2 vols. ABC-CLIO. 0-87436-650-x; 0-87436-651-8, ea. vol: $75; set $120. *LJ*

CLIMATE
W. John Maunder. ***Dictionary of Global Climate Change.***
Chapman & Hall. 0-412-03901-X, $45. *C*

COLD WAR
Benjamin Frankel, ed. ***The Cold War, 1945-1991: Leaders and Other Important Figures in the United States and Western Europe.***
Gale. 0-8103-826-6, $250. *C*

COLONIES
Jacob Cooke and W.J. Eccles, eds. ***Encyclopedia of the North American Colonies.***
3 vols. Scribner. 0-684-19269-1, $300. *LJ*

CONFEDERACY
Richard N. Current and Paul D. Escott, eds. ***Encyclopedia of the Confederacy.***
4 vols. S. & S. Academic Reference. 0-13-275991-8, $295. *LJ*

CONGRESSIONAL DISTRICTS
Jon Preimesberger and David Tarr, eds. ***Congressional Quarterly's Congressional Districts in the 1990s: A Portrait of America.***
Congressional Quarterly. 0-87187-722-8, $150. *LJ*

DICTIONARY
Merriam-Webster's Collegiate Dictionary.
Merriam-Webster. 0-87779-709-9, $21.95. *C*

ENCYCLOPEDIA
Webster's New World Encyclopedia.
Prentice Hall. 0-13-947482-X, $75. *C*

ENVIRONMENT
Walton Beacham., ed. ***Beacham's Guide to Environmental Issues and Sources.***
5 vols. Beacham. 0-933833-31-8, $240. *LJ*

Linda Sobel Katz, Sarah Orrick, and Robert Honig. ***Environmental Profiles: A Global Guide to Projects and People.***
Garland. 0-8153-0063-8, $125. *C*

Robert Merideth. ***The Environmentalist's Bookshelf: A Guide to the Best Books.***
G.K. Hall. 0-8161-7359-1, $40. *C*

ENVIRONMENT, DESERTS & WETLANDS
Tony Allan and Andrew Warren, eds. ***Deserts: The Encroaching Wilderness; a World Conservation Atlas***
Oxford, 0-19-520941-9, $35. *LJ*

Patrick Dugan, ed. ***Wetlands in Danger: A World Conservation Atlas.***
Oxford, 0-19-520942-7, $35, *LJ*

ENVIRONMENT, RECYCLING
Herbert F. Lund, ed. ***McGraw Hill Recycling Handbook.***
McGraw-Hill. 0-07-039096-7, $84.50. *AL*

EXPLORATION
Daniel B. Baker, ed. ***Explorers and Discoverers of the World.***
Gale. 0-8103-5421-7, $59.95. *C*

FICTION
James and Gwen L. Nagel. ***Facts on File Bibliography of American Fiction, 1866-1918.***
Facts on File. 0-8160-2116-3, $95. *C*

FISHING
Silvio Calabi. ***The Illustrated Encyclopedia of Fly-Fishing: A Complete A-Z of Terminology, Tackle & Techniques.***
Holt. 0-8050-1989-8, $45. *AL*

FOLKLORE
Susan Steinfirst. ***Folklore and Folklife: A Guide to English-Language Reference Sources.***
Garland. 0-8153-0068-9, $120. *C*

FOLKLORE, AUSTRALIAN
Gwenda Beed Davey and Graham Seal, ed. ***The Oxford Companion to Australian Folklore.***
Oxford. 0-19553057-8, $49.95. *C*

GARDENING
Christopher Brickell and others. ***The American Horticultural Society Encyclopedia of Gardening.***
Dorling Kindersley. 1-56458-291-4, $59.95. *AL & LJ*

GEOGRAPHY
Michael P. Conzen. ***A Scholar's Guide to Geographical Writing on the American and Canadian Past.***
Chicago. Paper 0-226-11569-0, $29.95. *C*

GOLF
Hubert Pedroli and Mary Tiegreen. ***The American Golfer's Guide.***
Turner (dist. by Andrews & McMeel). Paper 1-878685-10-4, $19.95. *AL*

GODDESSES
Ann, Martha and Dorothy Myers Imel. ***Goddesses in World Mythology.***
ABC-CLIO. 0-87436-715-8, $65. *LJ*

HERBAL
Penelope Odey. ***The Complete Medicinal Herbal.***
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Burton R. Clark and Guy R. Neave, eds. ***The Encyclopedia of Higher Education: v. 1: National Systems of Higher Education; v. 2-3: Analytical Perspectives; v. 4: Academic Disciplines and Indexes.***
Pergamon. 0-08-037251-1, $1,500. *C*

HISPANICS
Marlita A. Ready, ed. ***Statistical Records of Hispanic Americans.***
Gale 0-8103-8962-2, $89.50. *C*

HISTORY BIBLIOGRAPHY
Charles A. D'Aniello. ***Teaching Bibliographic Skills in History: a Sourcebook for Historians and Librarians.***
Greenwood. 0-313-25266-1, $65. *C*

HOMELESSNESS
James M. Henslin. ***Homelessness: An Annotated Bibliography.***
Garland. 0-8240-4115-1, $125. *C*

IBERIAN LITERATURE
German Bleiberg and others, eds. ***Dictionary of the Literature of the Iberian Peninsula.***
2 vols. Greenwood. 0-313-21302-x, $195. *LJ*

INCOMES
Russell, Cheryl and Margaret Ambry. ***The Official Guide to American Incomes.***
New Strategist. 0-9628092-2-5, $69.95. *LJ*

INDIA
P. N. Chopra, ed. ***Encyclopaedia of India.***
30 vols. Rima (Dist. by South Asia Books). 30-2419, $175. *C*

Amaresh Data and Mohan Lal. ***Encyclopaedia of Indian Literature.***
5 vols. Sahitya Akademi (dist. by South Asia Books). 31-0647, $62. *C*

JAPAN
Richard Bowring and Peter Kornicki, eds. ***The Cambridge Encyclopedia of Japan.***
Cambridge. 0-521-40352-9, $49.95. *LJ*

Alan Campbell and David Noble, eds. ***Japan: An Illustrated Encyclopedia.***
2 vols. Kodansha (dist. by Farrar). 4-06-931098-3, $250. *LJ*

JEWISH ATLAS
Eli Barnavi and Miriam Eliav-Feldon, eds. ***A Historical Atlas of the Jewish People: From the Time of the Patriarch to the Present.***
Knopf. 0-679-40332-9, $50. *C*

JEWISH NAMES
Heinrich W. and Eva H. Guggenheimer. ***Jewish Family Names and Their Origins: An Etymological Dictionary.***
Ktav. 0-88125-297-2, $99.50. *C*

LANGUAGE
Tom McArthur, ed. ***The Oxford Companion to the English Language.***
Oxford. 0-19-214183-X, $45. *C*

LANGUAGE & LITERATURE
Kenneth G. Wilson. ***Columbia Guide to Standard American English.***
Columbia. P 0-231-06988-X, $24.95. *AL*

LAW
James R. Fox. ***Dictionary of International & Comparative Law.***
Oceana. 0-379-20430-4, $65. *C*

LEARNING DISABILITIES
The Complete Directory for People with Learning Disabilities: Products, Resources, Books, Services: A One-stop Sourcebook for Individuals and Professionals.
Grey House. Paper 0-939300-24-9, $125. *C*

LICENSING
David Bianco, ed. ***Professional and Occupational Licensing Directory: A Descriptive Guide to State and Federal Licensing, Registration, and Certification Requirements.***
Gale. 0-8103-8894-4, $89.50. *AL*

LITERARY MAGAZINES
Edward E. Chielens, ed. ***American Literary Magazines: The Twentieth Century.***
Greenwood. 0-313-23986-X, $89.50. *C*

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Through its Reference Materials Program, the National Endowment for the Humanities supports projects to prepare reference works that will improve access to information and resources. **Support is available for the creation of dictionaries, historical or linguistic atlases, encyclopedias, concordances, reference grammars, data bases, text bases, and other projects that will provide essential scholarly tools for the advancement of research or for general reference purposes.**

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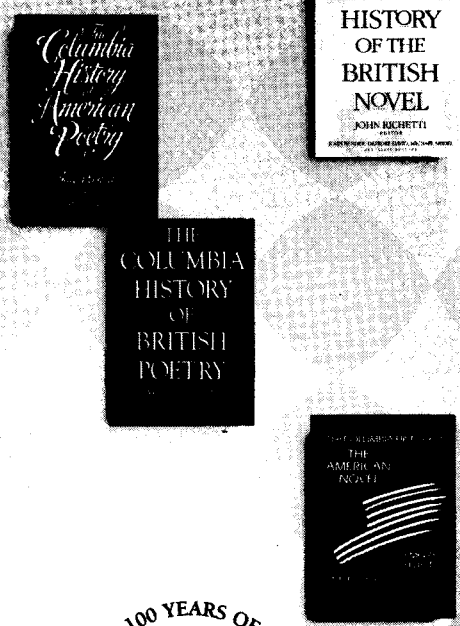
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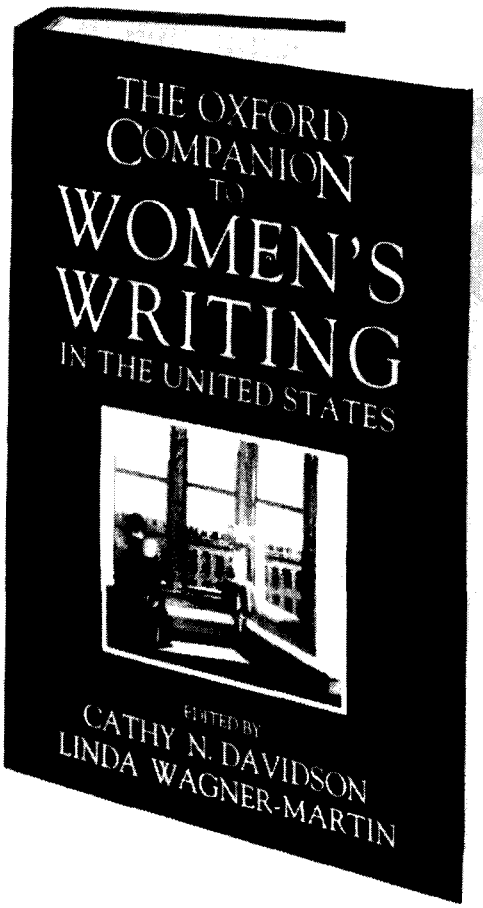

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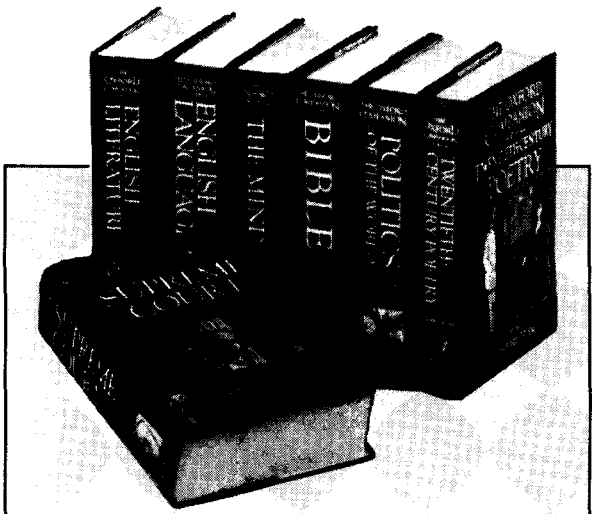

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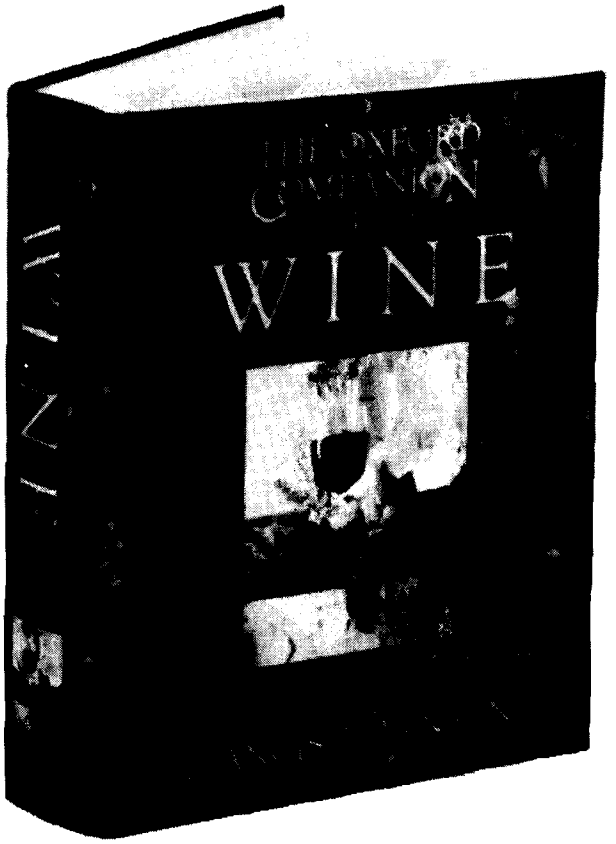

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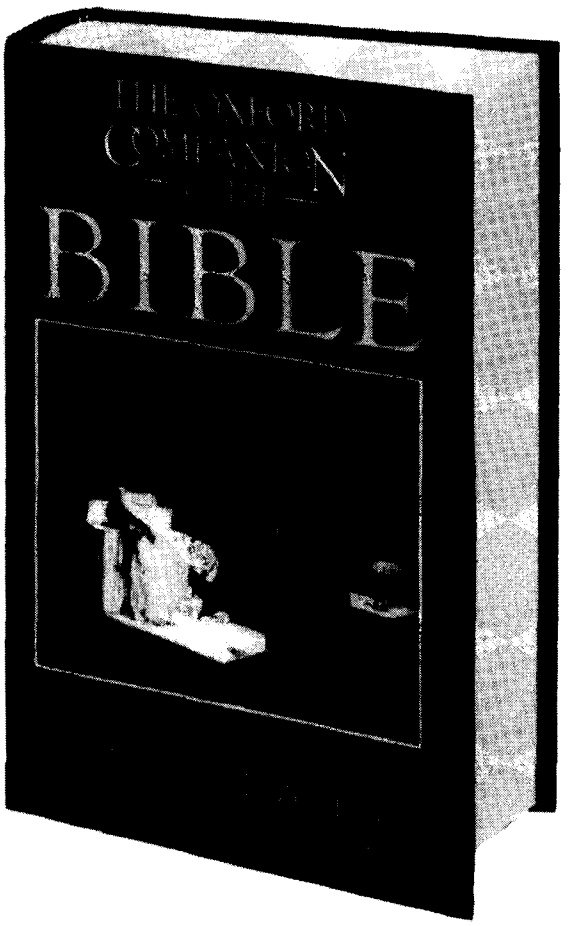

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MAMMALS
Don E. Wilson and DeeAnn M. Reeder, eds. ***Mammal Species of the World: A Taxonomic and Geographic Reference.***
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MYTHOLOGY IN THE ARTS
Jane Davidson Reid with Chris Rohmann. ***The Oxford Guide to Classical Mythology in the Arts, 1300-1990s.***
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Leslie Stroebel and Richard Zakia, eds. ***The Focal Encyclopedia of Photography.***
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G.K. Hall. 0-8161-9075-5, $55. *C*

Alex Preminger and T. V. F. Brogan, eds. ***The New Princeton Encyclopedia of Poetry and Poetics.***
Princeton. Cloth 691-03271-8, $40; Paper 0-691-02123, $29.95. *C*

POLITICS, SOUTHERN AFRICA
Harvey Glickman, ed. ***Political Leaders of Contemporary Africa South of the Sahara: A Bibliographical dictionary.***
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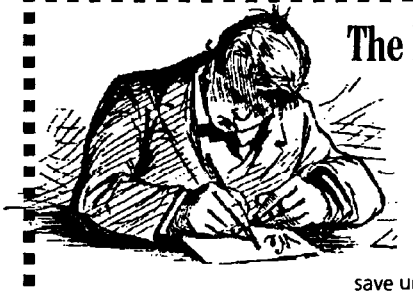

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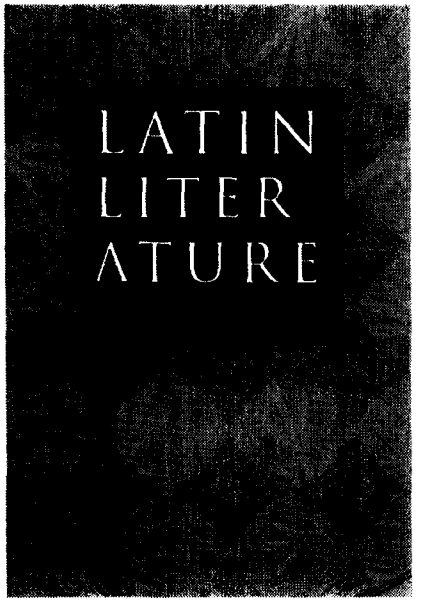

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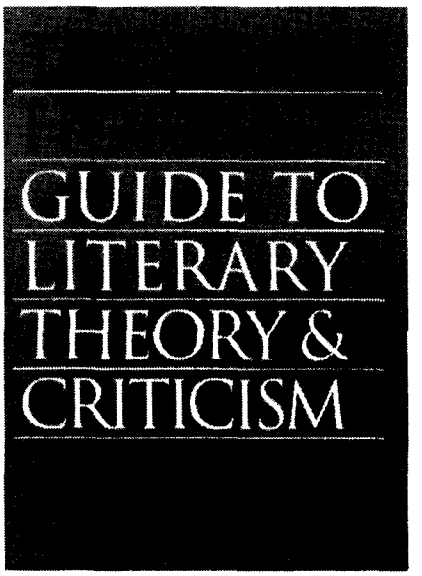

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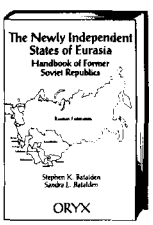

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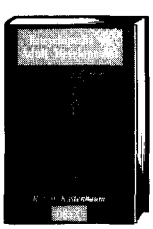

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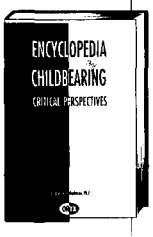

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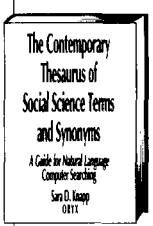
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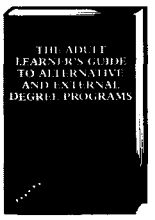

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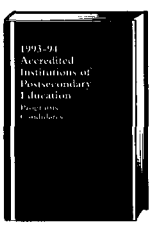

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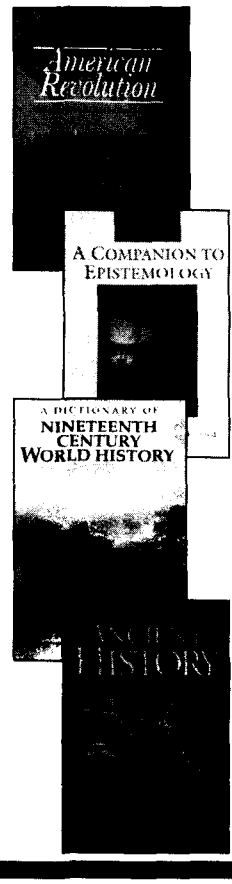

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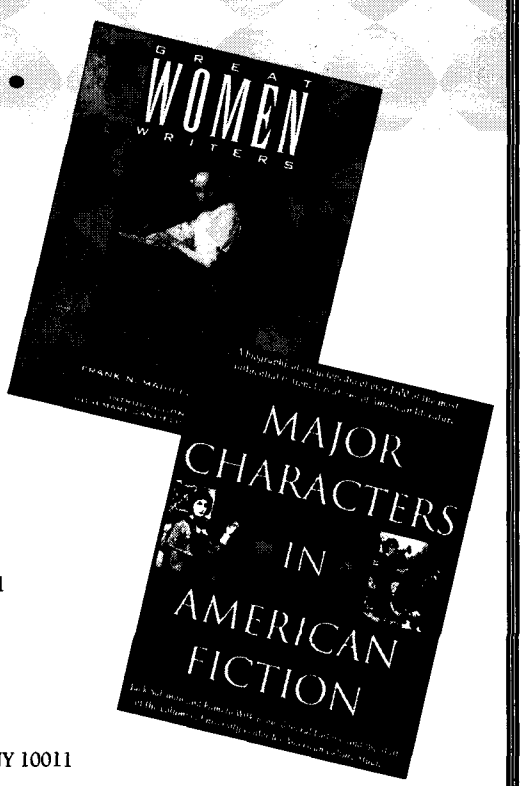

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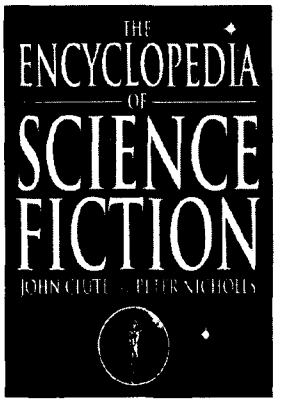

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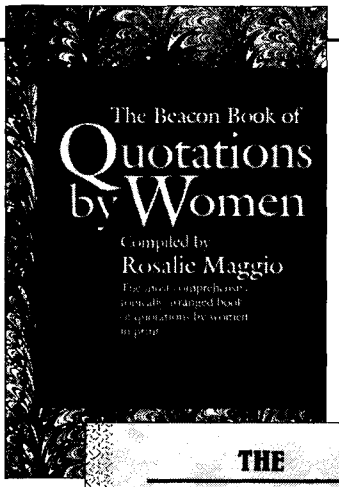

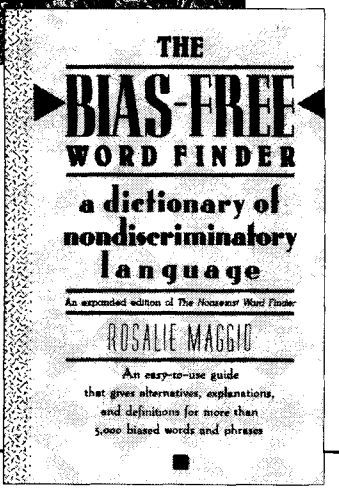
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by Alex Ross

To compose, perform, or learn music is to immerse oneself in a giant belief system that changes only by small increments over time. For well over a century it has been a basic article of faith that music is insular, autonomous, sublimely Absolute. Music does not belong to the humdrum world that encloses it; music is a universal language by virtue of being a universe unto itself. There is ideology here, but also pragmatism: Those who try to grasp music's meaning-in-the-world lean out dangerously over an abyss of speculation. In the words of musicologist Carolyn Abbate: "Interpreting music involves a terrible and unsafe leap between object and exegesis, from sound that seems to signify nothing (and is nonetheless splendid) to words that claim a discursive sense but are, by comparison, modest and often unlovely."

Musicology, a discipline of fairly recent vintage, has always been cautious in starting conversations over the gap between music and society. As late as 1985, in his highly influential book *Contemplating Music* (Harvard), Joseph Kerman bemoaned the absence of a musicology on a par with other cultural criticism. In the past decade, however, everything has changed. Richard Taruskin has declared music a participant in cultural, social, even political history; Maynard Solomon has pinned musical biography onto sexual and psychological issues; Lawrence Kramer has merged musicology with the matter and manner of literary criticism; and, most spectacularly, Susan McClary, a professor of musicology at UCLA, has delivered a manifesto-like program for feminist musical analysis, causing a stir not only in music departments but also in wider academic circles and even the mainstream cultural press. We've seen a proliferation of books entitled Music and Something Else: *Music and Society, Music and Poetry, Music and Text, Music and Image, Music as Cultural Practice.*

It's called the new musicology, and it

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shows no signs of flagging, despite stolid opposition from the musicological old guard. Recent emanations include the anthologies *Musicology and Difference* (Ruth A. Solie, ed., California, 1993) and *Queering the Pitch* (Philip Brett, Elizabeth Wood, and Gary C. Thomas, eds., Routledge, 1994), along with an unending spate of articles, pro and con, in the adventurous historical and analytical journal *19th-Century Music*. At its best, the work cuts through the formalist, positivist vocabulary that has clouded musicology for decades; at its worst, it seems merely to exchange one kind of ideological fog for another—unhelpful theoretical generalities of the Absolute for unhelpful theoretical generalities of sexuality and gender. What is lost at both extremes is a sense of the singular compositional personality that makes music worth talking about in the first place.

COLVER PICTURES

Beethoven

The topic is, as it has always been, Music and Meaning. The feminist musicologist Paula Higgins begins a cautious, reasoned critique of Susan McClary's work in *19th-Century Music* with an epigraph from E. M. Forster's *Howards End*—the famous passage in which Helen Schlegel listens to the Scherzo of Beethoven's Fifth Symphony and hears not notes but goblins, "walking quietly over the universe, from end to end." Higgins goes on to describe this scene as it was adapted in the recent Merchant Ivory film of the book: During a lecture on "Meaning in Music," a professor hails Beethoven's goblin, and a member of his audience plaintively asks: "Why a goblin? Why *specifically* a goblin?" Higgins sees McClary in the professor's stead and finds herself asking, "Why sex?"

Up until about the middle of the nineteenth century, no one thought to ask such questions. Music was considered symbolic and readable, loaded with associations. But the emergence of a repertory founded on music of the past rather than the present—in particular, the abstract, form-driven, Classical conceptions of Haydn, Mozart, and Beethoven—seemed to dictate a new approach to the question of musical meaning, from which *Musikwissenschaft,* the science of musicology, was born. E.T.A. Hoffmann's "inner kingdom of tones," Eduard Hanslick's Brahmsian celebration of the "purely musical," Heinrich Schenker's theory of fundamental harmonic forms—all gradually supplanted the highly subjective, rhapsodic, programmatic form of music appreciation that had previously held sway. The modernist aesthetic forged by twentieth-century composer-theorists implanted the Absolute firmly in the creative process. "Away with programs!" Gustav Mahler exclaimed at the turn of the century. "Music is powerless to express anything but itself," said Stravinsky, clinching the deal.

The first and still most influential counterattack against the Absolute came from Theodor Adorno. Adorno asserted a complex relation between music and society, one in which musical works were "internalizations of social forms." He traced general patterns in a composer's or a musical era's development that mirrored, often by inversion, patterns in society. In the nineteenth century, for example, he saw an increasingly desperate assertion of musical individuality through images of disintegration, leading off from Beethoven's late style; this was a protest against the thickening conformities of the bourgeois totality. Adorno's call for a cross-cultural, socially informed reading of music has been echoed by a great many American musicologists, whether or not they acknowledge his influence.

In the preface to her landmark 1991 book *Feminine Endings* (University of Minnesota) McClary singles out Adorno as her guide in "getting beyond formalism"—she cherishes him for the cold eye he cast on pieties of the musical canon, and for the often cavalier way he treated composers of untouchable renown. McClary mixes Adorno in with Michel Foucault, Catherine Clément, Antonio Gramsci, and Mikhail Bakhtin; the central theme emerging from this theoretical quodlibet is that music is a "social discourse," that it is "meaningful precisely insofar as at least some people believe that it is and act in accordance with that belief." McClary's is a modified poststructuralist position, somewhat akin to reader-response theory: Music does not exist in and of itself but rather as an ever-changing chimera in the minds of socially particularized listeners. And yet, with an awkwardness typical of those who blend the deconstructive methods of relativism and the political certainties of essentialism, McClary also declares gender to be an unambiguous and intrinsic presence in the very musical fabric whose aesthetic independence she denies.

The task McClary sets herself—establishing the presence of gender in music—is not an easy one. In opera, at least, a category like "the feminine" is readily identifiable in both dramatic and musical terms, but in instrumental music identifying gender is much more difficult. McClary claims that the contrast of first and second theme in Classical sonata form was, from the outset, a contrast of masculine and feminine; the eventual "victory" of the first theme's tonic key area in the recapitulation was a display of patriarchal dominance. She concludes that the dramatic and dynamic expansion of sonata form undertaken by Beethoven—and it is at Beethoven that this argument is mainly targeted—exhibits an obsessive hostility toward the femininity of the second theme. In the *Eroica,* she hears in the attenuation and/or obliteration of successive secondary motifs the thrashing of a misogynistic temperament. Wherever extremes of dissonance or simply of dynamic levels recur in Beethoven, McClary sees the same symptoms: the *Eroica* displays "extraordinary violence"

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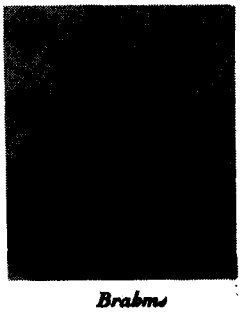
throughout, and the Ninth Symphony is guilty of "murderous rage."

This style of analysis, widespread a hundred years ago, is for many musicologists a nightmare come back to life. Charles Rosen, for one, tried to put to rest the masculine/feminine dichotomy in his authoritative *The Classical Style* (Viking, 1971): "There were, of course, no rules about second subjects in the late eighteenth century, nor were second subjects even necessary, but when they occur in Haydn, Mozart, and Beethoven, they are usually more *intense* [my italics] than the first subject." The typing of second subjects as "relaxed" or "soft" took place only later in the nineteenth century, when Classical form had become an archaic structure. Beethoven was no more suppressing feminine voices than was Haydn, who basically invented the form in the first place. By deriving significance from the absence of the "feminine" second theme, McClary is judging Beethoven by the rules of a typology invented after his death.

It is also important to keep in mind which Beethoven we are talking about. The heroic manner shows up only in a handful of Beethoven's works—the Third and Fifth symphonies, the *Waldstein* and *Appassionata* sonatas, the *Emperor* Concerto, *Fidelio,* and a few of the dramatic overtures and minor incidental works. The comparative *rarity* of sustained shows of force in Beethoven's oeuvre argues against a reading based on anything so deep-rooted as masculine identity. It argues instead for the political-historical reading with which we have long been familiar: Beethoven choosing for a time to engage with the revolutionary energies of the Napoleonic era. From these few works, as the late German musicologist Carl Dahlhaus argued, a myth of Beethoven arose that overwhelmed the vast expressive range of his output. Whether she knows it or not, this myth is what McClary has in mind: "Beethoven" the cultural image, the bust on the piano, the "V"-for-Victory composer who underscored the propaganda of Hitler, Stalin, and Churchill. It is an entity worthy of study, but should not be confused with Beethoven himself.

McClary claims that this heroic Beethoven provided "*the* model for German manhood" in the nineteenth century. But is that what force in music does? Did men leave the auditorium with a spring in their step, ready to conquer the world? Or did they become curiously passive, ready to be conquered? There is evidence for both in the history of German manhood. To put it in more pointed terms: Does a listener *identify* with "assaultive pelvic pounding"—participate in it? Or does she—or he—*receive* it, possibly enjoy it? In *Queering the Pitch,* lesbian-feminist musicologist Suzanne Cusick parts ways with McClary in calling music "the lover, the active force which generates pleasure." Adorno naturally took a darker view of musical force, but he argued similarly that Beethoven gave audiences the critically enlarging experience of being dominated, of submitting. What McClary has called the rape sequence in Beethoven's Ninth was for Adorno a dispassionate "this is how it is" that induces a revelatory tremor (*Erschütterung*) in the listener: "By being shaken up the ego becomes aware of its limits and finitude." You could just as well argue that Beethoven led to aristocratic decadence as to bourgeois athleticism.



CULVER PICTURES

Brahms

Johannes Brahms, who ended his career with modestly proportioned chamber works, piano miniatures, and the extraordinarily non-heroic Fourth Symphony, shows one such alternative outcome for Beethovenian influence. Even McClary, in her essay in *Musicology and Difference* on Brahms's Third Symphony, seems ready to admit that a German male heterosexual composer would not necessarily recapitulate the agenda of the patriarchy. She plausibly proposes that

Does a listener participate in "assaultive pelvic pounding" or does she—or he—receive it?

Brahms's Third Symphony is a critique of the Beethovenian heroic model. But her argument again founders on arbitrary interpolations of gender. This time she hears the second theme of the first movement as not only feminine but also exotic—a picture of Oriental sensuality—taking off from an analysis of the Third Symphony by the late-nineteenth-century critic Hermann Kretzschmar, who once called the first movement's second theme a "Delilah-figure." McClary admits that we may not hear the theme as exotic today—to me it sounds like typical rustic folk material, reminiscent of Beethoven's *Pastorale* dances—but to her, Kretzschmar's remark is evidence that audiences heard exoticism at the time. This is an especially absurd instance of the goblin syndrome exposed in *Howards End:* If one listener heard goblins a hundred years ago, then everyone heard goblins, and we have to hear goblins too. Empirical data in musicology cannot depend on the metaphorical whimsies of nineteenth-century commentators.

One wonders, finally, how McClary would resolve the contradictory images of masculinity posed by Yankee eccentric Charles Ives. In his free-form writings on music, Ives unleashed spectacularly *outré* misogynistic and homophobic language, reviewing the entire history of music in terms worthy of Beavis and Butt-head: "nice little easy sugar plum sounds" (Haydn); "one just naturally thinks of him with a skirt on" (Chopin); "soft-bodied sensualist," "pussy," "woman posing as a man" (all Wagner); "yellow sap flowing from a stomach that had never had an idea" (Sibelius). And yet his music sounds

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nothing like the posturing of a hypermasculinist. Ordered force gives way to sprawling noise; linear development is swamped in atmosphere, heterogeneous events, sonic collage. There are occasions when he masses sound to produce an effect of pure force, but more often he deliberately sabotages conventional Beethovenian climaxes, as in the extraordinary nonending to *The Housatonic at Stockbridge.*

In *Musicology and Difference* Ives is treated with more subtlety than one might have expected. Music historian Judith Tick places him and his vocabulary in the context of turn-of-the-century America—a society that treated music as a ladies' art. More interestingly, she points out the fascinating conjunction of his contempt for feminine musical values and his assault on musical patriarchs; one was used as a weapon against the other. And she grants that his music "transcends its own prescriptions." If there is a general relation between masculinity and music, then, it might just as likely be one of inversion as of imitation. The Romantic individualism of which Ives was a splendid culmination indeed took flight from a hardening social consensus, as Adorno saw, but perhaps the escape did not always fail.

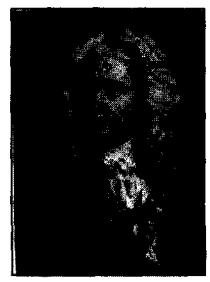
CULVER PICTURES

Ives

Assertions and subversions of masculinity in music lead naturally to a consideration of music and homosexuality. Here the difficulties for McClary-style analysis are extreme: Before anyone can embark on a search for gay voices in music, researchers must confront the mysteries of premodern sexual identity and try to figure out who was gay and who wasn't. The spurious layers of myth and rumor shrouding the lives of the great composers make it imperative that scholars engage with the facts of the historical and biographical record. But *Queering the Pitch* begins with a distressing announcement: "It is for our authors less interesting to assert that Handel or Schubert was 'gay' than to reveal the homophobia, as well as the pathetically limited terms, of a scholarly inquiry terrified that either might have been, or to examine and attempt to revalue models of musical difference that these composers represent and to which we can relate." This would seem to endorse the latest and possibly least appealing trend in academia, which is to find academia itself a subject of surpassing interest.

"One just naturally thinks of him with a skirt on," Ives wrote of Chopin.

Fortunately, despite the manifesto of irrelevance at the outset, some of the essays manage to address the historical subject at hand. Gary Thomas's "Was George Frideric Handel Gay?" presents a man who had no readily verifiable involvements with women and who moved in all-male circles with a homoerotic tinge. Even though it eventually loses itself in the construction of a "homotextual Handel" and various circumambient concepts, it does crucial spadework in the biographical area. Philip Brett considers the fascinating balance of openness and secrecy, eminence and marginality, eroticism and despair in Benjamin Britten's music and career, and quite plausibly draws a connection between musical exoticism in Britten's later music and the composer's recurring dramatizations of erotic relationships between men and boys. In particular the Balinese gamelan or an imitation of it is used to depict both the sinister threat to boyish innocence (*The Turn of the Screw*) and the allure of innocence itself (*Death in Venice*). With Britten, of course, Brett has the unique luxury of a gay composer who consistently addresses homosexuality as a dramatic subject.



CULVER PICTURES

Handel

Between Handel and Britten lies the great expanse of Classicism and Romanticism, with its soaring ideals of the Absolute and attendant bachelor lifestyles. One cannot dive into nineteenth-century music without a subtle appreciation of the variabilities to which sexual identity was subject in German Romantic settings. Major literary figures like Winckelmann, Goethe, Schiller, and Jean Paul had elevated a passionate and sensual friendship between men to the level of love between men and women; the Greek models for this cult of friendship encouraged outbursts of homoerotic vocabulary that may or may not have been rooted in physical experience. Reading the florid correspondence between Wagner and Ludwig II, for example, one might assume that Wagner was gay and Ludwig wasn't; the reverse, of course, is true. This confused culture of pretend-homosexuality echoed the great cult of Genius, which rendered the figure of the artist androgynous, omnivorous, and/or asexual. Bachelorhood seems almost inherent in the musical discipline of this period and for a century or more afterward. Brett perceptively compares notions of homosexuality with "musicality," noting that the second can be a closeted code word for the first. But a renunciation of sexuality is independent of orientation, and it may be something more than repression. "The only love affair I ever had was with my music," said Ravel. Why might this not be true?

And what of Franz Schubert, who, to paraphrase composer Michael Tippett's

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eulogy for Britten, might have been the most purely musical person anyone has ever known? Maynard Solomon put forward the claim for a homosexual Schubert in a much-discussed article for *19th-Century Music* entitled "Franz Schubert and the Peacocks of Benvenuto Cellini." He took note of contemporary insinuations about Schubert's off-center sexuality ("double nature," "dominating aversion to the daughters of Eve"), the composer's acerbic commentary on the institution of marriage, and the seemingly homoerotic tendencies of his male friends. The dramatist Eduard Bauernfeld wrote in his diary of 1826: "Schubert is out of sorts (he needs 'young peacocks,' like Benv. Cellini)." References to game birds in the *Memoirs of Benvenuto Cellini* are, indisputably, code for young men Cellini has seduced.

The challenge, again, is seeing through the homoerotic fog of a Hellenic/Romantic culture to the facts of sexual identity. With "young peacocks," Bauernfeld might have been referring metaphorically to any young

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Schubert was arrested at an all-male gathering suspected of unnamed transgressions.

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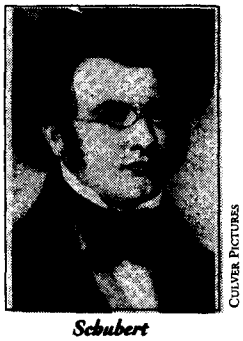
persons, male or female, of potential benefit to Schubert. And, strange as it may seem to today's polarized sensibilities, Bauernfeld could have used a homosexual metaphor for a heterosexual act. Still, I'm fairly sure Solomon is onto something. In another *19th-Century Music* article ("Political Crimes and Liberty, or Why Would Schubert Eat a Peacock?"), Kristina Muxfeldt has shown that the semiclandestine groups to which Schubert belonged were certainly concerned with freedom from religious and political conformism. Schubert himself was once accosted during a police raid on an all-male gathering suspected of unnamed moral and political transgressions.

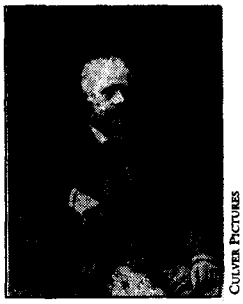


CULVER PICTURES

Schubert

Solomon shies away from musical analysis in his article, saying that "we may never uncover traces of Schubert's character in his music." Such is, of course, not the view of McClary, who contributed an essay entitled "Constructions of Subjectivity in Schubert's Music" to *Queering the Pitch*. In the *Unfinished* Symphony, she hears a "remarkable difference in . . . musical procedures" that can be linked to biographical evidence of Schubert's sexuality. She notes the free-roaming modulations, the lack of reinforcement of the tonic key-area, and the general languid ease of the *Unfinished*'s Andante, then concludes: "Schubert tends to disdain goal-oriented desire per se for the sake of a sustained image of pleasure and an open, flexible sense of self—both of which are quite alien to the constructions of masculinity then being adopted as natural, and also to the premises of musical form as they were commonly construed at the time." As for the first movement, McClary discovers in it a "tragic vision of the world in which the self and its pleasures are mutilated by an uncomprehending and hostile society"—a vision she considers typically homosexual. Because of his unconventional vision, she claims, Schubert languished in obscurity while Beethoven became the great model for nineteenth-century Romantics.

This narrative misrepresents not only Schubert's music but also the nineteenth-century history that followed in its wake. To my ears, Schubert's most startling achievement in both movements of the *Unfinished* is to create a continuous yet highly variegated landscape of sound through which melodic figures move. By turns serene and savage, Schubert's musical fabric encompasses a vast range of subjective experiences, of which McClary's "open, flexible sense of self" is only one of many. As for Schubert's supposed invisibility in the nineteenth century, anyone who has heard a few notes of Schumann or Brahms (or Bruckner or Mahler) knows otherwise. Precisely because Schubert's output was so fragmentary, composers felt free to take from it at will.



CULVER PICTURES

Tchaikovsky

The case of Tchaikovsky ought to be easier. Here is a man who, unlike Schubert, left unambiguous evidence of his homosexuality, and who himself drew connections between his compositions and the tempests of his personal life (most notably in the private narrative of "inexorable Fate" attached to his Fourth Symphony, written around the time of his disastrous attempt at marriage). The music itself, with its neatly schematized effusions, all but begs for biographical interpretation. McClary's reading of the Fourth Symphony in *Feminine Endings* follows the usual pattern: seeing a homosexual protagonist in the "hypersensitive, vulnerable, indecisive" first theme; an illicit, feminized object of desire in the second theme; and societal condemnation in the movement's military leitmotif. "This is a composition," she concludes, "by a man who was tormented by his situation within his homophobic society."

And yet, once again, things are not so simple. First, as Alexander Poznansky shows in his recent revisionist biography, *Tchaikovsky: The Quest for the Inner Man* (Schirmer, 1991), nineteenth-century Russia was not an unambiguously homophobic milieu, especially in the upper-class circles in which Tchaikovsky moved. Russian high society was fully aware of its favorite composer's sexual inclinations; there was disapproving talk, but no

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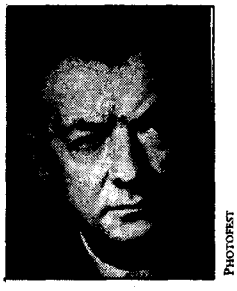
direct censure. Poznansky paints a portrait of a man generally at ease with his impractical attachments to adolescents and young men. Furthermore, there is no reason to connect the Fourth's second theme to a fatally seductive female presence, since the symphony was written *before* the marital misadventure with Antonina Milyukova. The crisis of that marriage and other quasi-heteroerotic relationships turned precisely on Tchaikovsky's idealized, *non*sensual regard for women. One could argue just as well that the symphony's exuberant finale hints at Tchaikovsky's optimistic expectations for marriage early in 1877.

And why should the Fourth Symphony be a narrative of homosexual despair when the *Pathétique,* composed in happier times, is several degrees more despairing? Poznansky speculates that the *Pathétique*'s final movement might be a reflection of the tragedy of unrequited love, but there is nothing specifically gay about such an emotion. Like almost any other Romantic of the nineteenth century—homosexual, heterosexual, or whatever—Tchaikovsky idealized sexuality into grand Platonic love, with physical desire grating grimly underneath. The unembarrassed pathos of his music describes, in very general terms, the heartbreak of that unrealistic emotional regime. His remark to a female admirer gives the best formulation of the Fourth Symphony's tragic content: "There is an inexplicable law of fate, whereby a person who is strongly loved, no matter how kind and gentle he may be at heart, cannot but tyrannize and torment a little the one who loves." Tchaikovsky found himself on both ends of this relation—in love with young men, beloved of women—and he found a way of translating its attendant universal emotions into his music, which continues to strike home with audiences.



PHOTOFEST

Britten

The likes of Tchaikovsky, Schubert, Britten, and Handel (if Gary Thomas's speculation is correct) certainly do not present a united front of homosexual musical style. The variety increases if one looks at other figures from musical history known or presumed to be gay. Where do we put the lyric ironies of Poulenc and the later Saint-Saëns? Or the austere passions of Mussorgsky (if Richard Taruskin is right about him)? Or the self-consciously Beethovenian strivings of Michael Tippett and turn-of-the-century British composer Ethel Smyth (to make an unlikely pair)? Or the various dialects of the seemingly innumerable gay American composers—Charles Griffes, Virgil Thomson, Aaron Copland, Samuel Barber, John Cage, David Diamond, Lou Harrison, Leonard Bernstein, Ned Rorem, and John Corigliano, to name just a few? How can all these voices, these separate selves, possibly be contained in one definition of homosexual music?

What McClary sees as an across-the-board difference in the procedures of homosexual and heterosexual composers becomes even more elusive when one takes into account heterosexual composers who seem to write something resembling "homosexual music." How, for example, does one treat Wagner, whose pseudohomoerotic *Parsifal* magnificently exemplifies all of the teeming confusion Eve Sedgwick found in nineteenth-century homosocial desire? And what about the presumably heterosexual Hugo Wolf, whose setting of Goethe's homoerotic "Ganymede" is noticeably more erotic than Schubert's, as Lawrence Kramer observes in *Music as Cultural Practice, 1800-1900* (California, 1990)? Or, even more deliciously perplexing, Richard Strauss, who set to music several poems by the radical German gay activist John Henry Mackay and then turned his attention to Oscar Wilde's *Salomé*? Strauss defeats all of McClary's certainties—a bourgeois family man who cultivated inversions of gender in his music, who repeatedly parodied masculine posturings (*Don Juan, Don Quixote,* even *Ein Heldenleben*), who showed astonishing sympathy for the female voice and the female persona. The high point of *Musicology and Difference* is Carolyn Abbate's essay on *Salome*, which does not dwell on Strauss's alleged misogyny and instead celebrates the "envoicing" of Salome's lawless desire.

McClary and some of the other *Queering the Pitch* authors seem incapable of imagining homosexual selves outside a defining regime of oppression. It's a flaw of contemporary gay studies that has been exposed on several occasions by Sedgwick, most notably in her critique of various gay-studies approaches to Wilde's *Importance of Being Earnest* ("Tales of the Avunculate," in *Tendencies*): "Each of these readings traces and affirms the gay possibility to Wilde's writing by identifying it—feature by feature, as if from a Most Wanted poster—with the perfect fulfillment of a modernist or postmodern project of meaning-destabilization and identity-destabilization." Eager to destabilize the musical canon, McClary has, similarly, reasserted a great many of the stereotypes by which gay men have been haunted in recent times, merely reversing their negative signs. For me, discovering the possible homosexuality of a favorite composer such as Schubert or Mussorgsky is rather like being told that some attractive Hollywood actor is gay—I'm glad to know, but I'm not sure how to make practical use of the information.

PHOTOFEST

Madonna

For one who styles herself as the first feminist musicologist,

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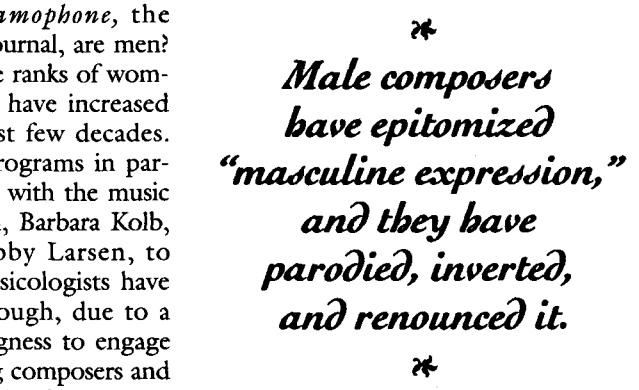
McClary spends a surprising amount of time talking about men. To return to Paula Higgins's critique: "Were I permitted but a single question about McClary's book, I would ask: Where are the *women* in this 'feminist' criticism of music? With the exception of opera characters and a handful of late-twentieth-century composer/artists, actual musical women—composers, musicians, musicologists, and critics—are as invisible here as in any sexist text McClary would inveigh against." McClary anticipated such criticism by dismissing extant feminist work as parochial: "The feminist work that is produced tends to operate within a marginalized ghetto that adds fragments of information concerning women to the already existing canon but that does not tamper with the outlines of the canon itself." But to this Higgins replies: "Her alleged alienation from the field has given her a myopic view of what her musicological colleagues have been doing in the past decade or so. As one critic asked, Where has she been?"

Most recent feminist musicology has been taken up with the recovery of female voices that have been hidden, and with exploring the circumstances that made (and make) their emergence so difficult. Fanny Mendelssohn was discouraged from composition by her brother Felix, but she produced ambitious works all the same. Clara Schumann maintained her independence as a professional musician, but her compositional work was nonetheless confined mostly to miniatures. Alma Schindler wrote hauntingly lovely Lieder before her husband, Mahler, ordered her to cease composing. In an important essay in *Musicology and Difference,* Nancy Reich shows how nineteenth-century musical institutions kept the aspirations of women in check: Music was considered a "womanly" art, and women were expected to study it as a matter of course, but the conservatories did not admit them into the more advanced composition classes or encourage them to pursue studies for more than a couple of years.

In some ways, the music world is still a very male domain. The Vienna Philharmonic, the orchestra of the Vienna State Opera House, remains adamant in its exclusion of women. That it also remains, by general consensus, the world's finest orchestra is a testimonial not to the abilities of male musicians but to the unsettling symbiosis of high musical accomplishment and conservative, authoritarian states of mind. There is a certain kind of musical fanaticism that seems habitually male—how else to explain that 92 percent of those who read *Gramophone,* the British record-review journal, are men? On the other hand, the ranks of women classical composers have increased enormously in the past few decades. American orchestral programs in particular are well stocked with the music of Ellen Taaffe Zwilich, Barbara Kolb, Joan Tower, and Libby Larsen, to name a few. Most musicologists have taken little notice, though, due to a long-standing unwillingness to engage with the music of living composers and thereby to run the risk of producing mere journalism.

Higgins's discontent notwithstanding, it is one of McClary's great achievements to break this impasse and to consider the achievements of four living women composers. McClary even goes so far as to look at popular music, concluding *Feminine Endings* with an encomium to Madonna. Still, having opened the field, she immediately narrows it by imposing strict ideological requirements. Women composers must not reproduce the narratives associated with male composers; therefore, the conventional tonal system, with its rapacious tension and release, is out of the question. So are various forms of modernism, which she dismisses as Oedipal counternarratives to tonality. Of her approved quartet of Janika Vandervelde, Laurie Anderson, Diamanda Galas, and Madonna, only Vandervelde can be said to participate in the historical, notational culture of classical music; her *Genesis II* passes muster only because it tells an explicitly feminist-critical story of gentle, nonteleological "clockwork" music being interrupted by violent masculine gestures. But is this, finally, a female narrative that can be distinguished from the male? Or, like almost anything you try in music nowadays, has it already been done? The *Unanswered Question* of Ives, of all people, follows a pattern rather similar to that of Vandervelde's piece. Male composers, having had the field to themselves for so long, have run the gamut of technical possibilities. They have epitomized masculine expression, if one wishes to hear it as such, and they have parodied, inverted, confused, and renounced it.

The possibility of female voices in



music lies rather in the emergence of distinct compositional personalities who are women, who make music recognizably their own. All theoretical thrashings aside, male composers have had to pass the same test. And we are living in the century in which several such voices have gloriously emerged. I think at once of the music of Ruth Crawford, one of the giants of the early American experimental period. Tick, the author of a forthcoming Crawford biography, notes the rhapsodic, soloistic strain that shines through even her most complex creations. I certainly would not call this a feminine trait—it can also be found in Scriabin and Berg, who influenced her greatly—but it is a quality that sets her music apart from, and far above, most of the postwar Serialist compositions that she is said to have heralded. I also think of Sofia Gubaidulina, the most unfailingly mesmerizing of contemporary composers, who habitually manipulates diverse twentieth-century stylistic alternatives as a pathway toward mystical repose. Her orchestral "counternarratives"—notably, the violin concerto *Offertorium* and the *Symphony in Twelve Movements*—are comparable with those McClary ascribes to Vandervelde, except that Gubaidulina is building on her modernist heritage

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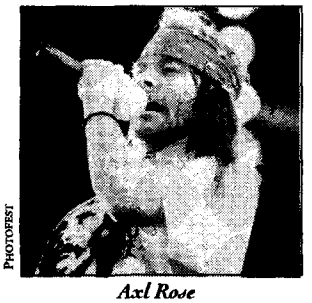
A *female* DEER?

rather than self-consciously critiquing it.

McClary wishes to hail a music in which female (and other) voices ring forth directly and unashamedly. Her bias toward the popular is shared by her husband, Robert Walser, who recently published an extraordinary volume, *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (Wesleyan/New England, 1993). Walser celebrates heavy-metal artists as voices who echo the dynamic, virtuosic gestures of classical tradition (Eddie Van Halen's intricate guitar cadenzas, for example) but then open themselves to rituals of "bodily pleasure and communality." McClary goes further than Walser and declares the symphonies of Beethoven to be more violent, bar for bar, than heavy metal is. This is an intense idealization of contemporary popular music that in the end is no different from the ideology of Western tradition that she so decisively rejects. Are we seriously to believe that Axl Rose is innocent of malevolent cultural influence while Ludwig van Beethoven, dead these many years, commits acts tantamount to rape?



PHOTOFEST

Axl Rose

An unsentimental survey of the contemporary pop scene would show instead how little things have changed. Music is still the scene of immense ambiguities. Consider the music and theatrics of (Steven Patrick) Morrissey, formerly of the English band The Smiths, who has attracted a devoted youth following by cultivating an aura of sexual ambiguity. Describing himself as celibate and yet advertising unmistakable homoerotic urges, Morrissey has discovered the power of the same open secret of homosexuality that sustained Britten. In an intricate manipulation of formalist aesthetics, Morrissey recently analyzed his song "The More You Ignore Me, the Closer I Get" for an MTV interview: "Well, it could be just about a game of chess. But it isn't. Sexuality is an old, boring issue. It's tedious. What is it, really? What does it matter?"

The intersection of music and sexuality remains no less congested than the intersection of music and reality itself—indeed, more so, since we perpetually think we know more about sexuality than we do. To speak of a gendered or sexual expression in music—in the actual fabric of music—is at once to be too specific and too vague. One wants to shout, à la Mahler: Away with generalities! And yet formalisms of one kind or another will persist, not because any one masculine voice is attempting to overawe the others, but precisely because so many multiplicitous voices are trying to speak the same language. The generalities that will be useful are the neutral, negotiable ones upon which we can agree. Which is why the asexual Absolute remains in force.

In a society of proliferating subcultures, classical tradition has been struggling desperately to make itself heard and understood. Lawrence Kramer argues that the new musicology's interdisciplinary methodologies have a role to play in rescuing tradition: "The 'classical' canon, even a canon no longer limited to the works of white males, is sure to become increasingly marginal unless we can link it to our most vital interests. We can no longer do that as formalists at a time when ideologies of unity are collapsing and the demands of difference and diversity are rightly being heard on all sides." McClary, I assume, would argue similarly that her readings of Beethoven and Brahms provide a fresh, scintillating approach to composers whose relevance to today's youth is far from clear. But I worry about the habits of listening that McClary's method encourages. It keeps the music at bay, taking note only of a few extreme surface effects—*fortissimi* in particular. There is some possible use in comparing Beethoven's heroic mode with John Williams's Indiana Jones music, but the principal burden of an introductory music course should be to establish the vast difference between the two, not to exaggerate the superficial similarities. *Feminine Endings* is a fascinating, provocative book, but the news that it has become very popular in introductory classes makes me uneasy.

We must be careful in handling these masterworks of the past, which are so terribly powerful but also so terribly fragile. Ned Rorem famously says that he feels he has suffered less as a homosexual than as an artist (he repeats the statement in an interview reprinted in *Queering the Pitch*). In a popular culture that tolerates classical music only in maimed fragments (think of the cretinous "Opera Man" sketch on *Saturday Night Live,* or Hannibal Lecter listening to the Goldberg Variations in *Silence of the Lambs*), Rorem's words ring true. There is value in drawing connections between music and Kramer's "vital interests," but there is also a danger: An explicitly political understanding of music will divide audiences along political lines and ultimately narrow music's appeal. One man's vital interest is another woman's trash.

I think people are drawn to classical music not because they expect to find in it a reflection of contemporary social concerns, but because they wish to discover something outside ordinary experience—something grand and powerful, something remote and beautiful. Those who have worked in music professionally for a long time must never forget, must never grow bored with that first remarkable instant of discovery, when a young person listening to Beethoven's *Eroica* or Schubert's *Unfinished* suddenly hears it no longer as old people's background music but as a voice from the deep past speaking in the emotional present. It doesn't happen outside music—not in quite that way. LF

Alex Ross contributes classical music reviews to The New York Times *and* Fanfare *magazine, and has written for* The New Republic *and* The New Yorker.

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PROPOSAL

Their cheating hearts

"When you get to the point where you cheat for the sake of beauty, you're an artist." —Max Jacob

by Charlotte Allen

MY FRIEND, UNIVERSITY OF MICHIGAN, class of '92, explains a Scantron scam—how one of his freshman-year floormates aced a biology midterm with the help of a pencil, a pin, and a Scantron electronic grading machine. "You get a copy of the test," relates my friend. (How? Steal it from the T.A.'s bag.) "It's a multiple-choice where you color in circles with a No. 2 pencil, and the T.A. puts it through the machine, and it whips through, and it's graded. So you work out a code—one dot for *A*, two dots for *B*, three for *C*, and four for *D*. Then you go down the pencil and put the dots in with a pin. From a distance, it just looks like someone's been chewing on the pencil.

"He got an A on the test. But I always thought that if he could devote that much time to figuring out such an ingenious way to cheat, why didn't he just study for the test?"

On the other hand, why should he have? That University of Michigan freshman turned a ho-hum midterm into a tale of faculty-fleecing that will bear a lifetime of retelling; I figure he knew at age eighteen some things about required courses, undergraduate education, and, indeed, life itself that elude most of us until we are thoroughly beaten down by age and misfortune. He knew, for example, that a mastery of mitosis, nucleotides, and the other intracellular technicalia that are prominent features of the introductory biology class would play no role whatsoever in the strictly nonscientific life he planned to live upon graduation and, more importantly, no role in determining how much money he would ultimately earn.

In a 1990 study at UCLA, more than 78 percent of respondents said they were in college to get a better job. Sure, A's mean something—if you want to get into medical school. So my friend's floormate earned his top grade, all right, but in a way that was far more creative than the plodding memorization and slogging through textbook chapters used by his less imaginative classmates.

The intellectual challenge—that's the part routinely left out of the hand-wringing discussions of cheating these days. "High-tech" cheating that takes advantage of the latest electronic hardware and software can be particularly educational. Recent scandals involving allegations of widespread underhandedness at the U.S. Naval Academy and the Virginia Military Institute, two schools that pride themselves on strict codes of honor, suggest that the traditional view of academic dishonesty—as a morals problem—is as outdated as writing crib notes on your arm instead of inside the memory of the electronic calculator you bring to the test.

Most studies of college cheating indicate that the percentage of cribbers has not changed much over the past twenty or thirty years: About 60 to 80 percent of college students admit, as they did during the Sixties and Seventies, to having fudged an exam, term paper, or problem set at least once during their four years. What's different is the attitude. Cheaters used to at least pay lip service to conventional remorse. But now, "there's a new ethics," says Stephen Davis, a researcher on cheating and a psychology professor at Emporia State University in Kansas. "It's, 'If I pay for it'"—the stolen exam, the faxed answer sheet, the compact disc's worth of canned notes that can be cut and pasted into something resembling a term paper—"'it's mine, and if I turn it in, it's not cheating,'" he says. "That's the difference."

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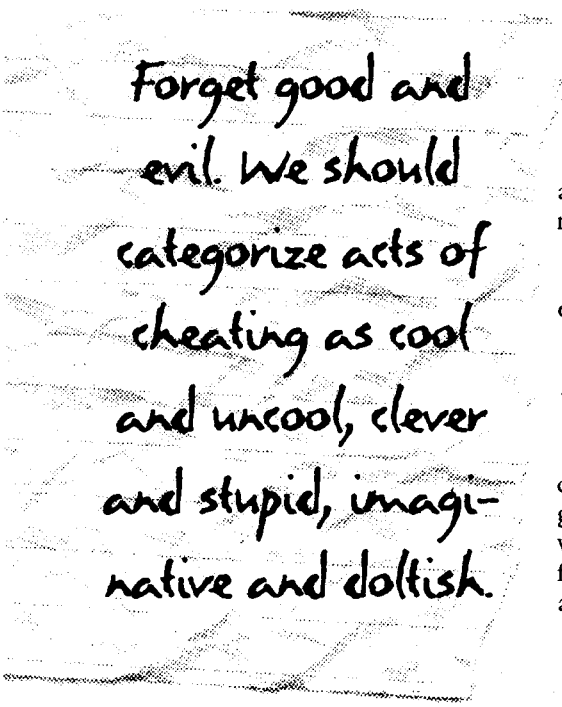
cheating

Or, as a Virginia Military Institute cadet told *The Washington Post:* "Most cadets don't believe the honor system is practical for 1994. Not lying, cheating, or stealing doesn't seem to get you anywhere in this day and age."

So maybe a better way to look at your students' cheating is as a reasonable market response to an imbalance between the high cost of a degree and the low value that nearly everyone places on the learning that degree is supposed to reflect. When I was a student, my college, Stanford, had an honor code nearly as strict as the military schools' (Stanford suspended; they expel). I foolishly took Stanford's code seriously, regarding crib notes and even canned course outlines with snobbish horror and reveling in the freedom from proctors that enabled me to take tests while lounging in hallways, outdoors, or even in my dorm room. That meant I occasionally lowballed a course. But even in those earnest days, when more of us majored in liberal arts than do now, and we had to sit through required courses with titles like "History of Western Civilization," most of my classmates were savvier than I. They grasped the point of being at Stanford—to forge all-important social and marital connections; to cultivate faculty mentors who would grease their favorite students' way into high-status professional schools; and, most important, to obtain drop-dead quasi-Ivy League degrees that they could use to impress friend and foe alike for the rest of their lives.


Forget good and evil. We should categorize acts of cheating as cool and uncool, clever and stupid, imaginative and doltish.

Had I been as alert as today's generation of college students, I would have seen right through the veil of self-delusion that hung before me and fixed my eyes not on the prize but on the most efficient shortcuts to it. Where would I be now had I cheated my way through Stanford instead of accumulating a roster of honestly earned grades that ranged from A-plus all the way down to F? (I went to Stanford before they banished F's.) I might be sitting next to Ruth Bader Ginsburg on the Supreme Court (if not for that C in political science—I cut all the classes and could never bring myself to open *The Federalist Papers*). I might be scrubbing down for brain surgery at the Albert Einstein–Weiler Medical Center (instead, I flunked pre-med chemistry). I might be rich (I could have hired a ringer to take my Educational Testing Service exam for business school).

In a world in which the only true distinction between students is not grades but methods of attaining them, what we need are more refined criteria for evaluating cheating. Forget good and evil. We should categorize forms of deception as cool and uncool, clever and stupid, imaginative and doltish. We should grade not tests but the deftness of the students' methods for cheating on them and the cleverness of their rationales for doing so—like, it's egalitarian; it's cooperative; it's the fault of large, impersonal classes; the professor is too lazy to care; the course isn't relevant to my major; my major isn't relevant to the law school/graduate school/medical school/business school/dental school/film school I plan ultimately to attend.

The Scantron scam my University of Michigan friend described obviously fell into the cool, clever, and imaginative category, rewarding its perpetrator with a well-deserved A. Not-so-cool cheating, by contrast, typically involves an unedifying combination of failure of imagination and failure of ambition—copying a term paper out of the fraternity-house file, for example.

"Your average cheater isn't interested in getting an A," says Nick Cullather, a history professor at Indiana University, Bloomington. "Your average cheater is interested in getting a C. So they tend to cheat off other dumb students. They'll sit next to one of their friends and copy the answers off them. Or someone walks up to the front of the class to hand the paper in, they'll look over their shoulder and copy it. Once or twice I gave some guy a take-home exam, and the score went down—that's how I knew he was a cheater. For a cheater, copying out of a book involves more work than he wants to do. It involves looking in the book."

Bor-ring! Let us instead examine some examples of academic guile that approach Phi Beta Kappa quality in terms of cleverness, elegance, or gall—all criteria of ultimate cheating coolness.

High-tech: Information-era hardware lends itself to a host of creative storing and copying uses. Devices include facsimile machines (good for transmitting homework answers and stolen tests to off-site friends); programmable calculators (their memories handily store formulas, equations, vocabulary words, even crib notes); "personal digital assistants" (they can transmit data during exams to other electronic organizers via infrared waves—although techies warn that the two organizers need to be practically side by side in order to transmit efficiently); CD-ROMs (workstations are available in many college libraries, and the growing availability of CD-ROM reference materials, from

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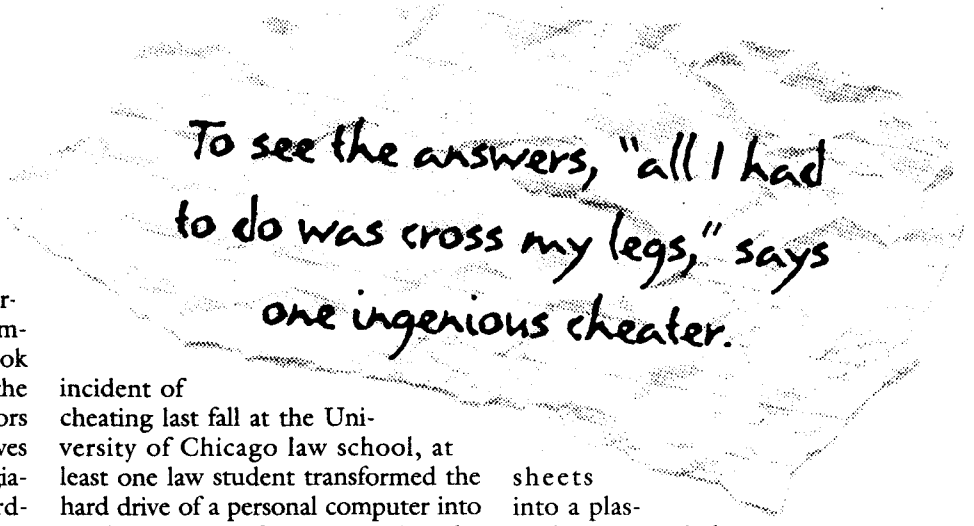

electronic encyclopedias to canned summaries of frequently assigned literary texts, is making it increasingly simple for students to synthesize a book report or even a term paper from the prewritten material); word processors with thesauruses and floppy-disk drives (they allow students to transmit plagiarized papers without leaving a hard-disk record—the recipient can redesign the cover page and reword the material so the paper doesn't look unduly familiar to the professor); e-mail (the bulletin boards are also handy transmitters of term papers, not to mention information about the availability of stolen exams); personal stereos (convenient repositories of recorded crib notes, although the earphones and cords are hard to hide, so using one of these works best in classes taught by blind professors); and photocopy machines (the text-reduction feature is useful for shrinking cheat sheets to palm size, and the most sophisticated color copying models produce creditable counterfeit diplomas).

One of the most spectacular examples of creative high-tech sleight-of-hand to date involved thirty-nine students arrested in 1991 in Thailand for scheming to cheat on an entrance exam for Mahidol University's medical school, where about 400 people were competing for thirty places. Eleven people who had previously taken the multiple-choice test allegedly planned to transmit answers via radio from outside the examination room. Inside, twenty-eight test-takers had tiny radio receivers attached to their thighs or abdomens to pick up the coded pulses. A similar 1990 scam in Taiwan involved two men who allegedly set up an electronic network to relay answers to 160 students taking various university entrance exams—some 120,000 applicants were vying for about 44,000 slots. The 160 had agreed to pay more than $7,000 apiece to the scamsters if the prompting resulted in university admission.

Sometimes the use of technology is so economical as to be elegant. In one incident of cheating last fall at the University of Chicago law school, at least one law student transformed the hard drive of a personal computer into a subtle means of circumventing the assumptions behind the take-home exam. Initially, there were two students under suspicion—roommates enrolled in the same course, which happened to include a take-home exam. "Only one student had a computer," says the dean of students, Richard Badger. "The first student took the exam on the second student's computer and didn't remove the answers. There were similar elements in both exams, and there was obviously opportunity. We had a hearing, and the conclusion was that there was no complicity. It was a judgment call. The second student was suspended and lost credit for the course."

Low-tech, high creativity: Cribbers who cannot afford (or who don't know how to use) costly electronic hardware can still qualify for a cheating summa cum laude if they manage to entertain their classmates sufficiently in the process. David Bear, Harvard '92, watched with amused fascination while a member of his Japanese art-history class worked a test scam with nothing more complicated than facial tissue. "I sat next to him during the exam," recalls Bear. "He kept blowing his nose, and every time, he pulled out a Kleenex. I was getting kind of annoyed, and then I noticed he had written a little outline on the Kleenex. He'd probably traced it on there with carbon paper. He had everything—dates, names. I didn't feel the slightest urge to turn him in. I thought it was funny. I thought it was interesting and ingenious."

Into this low-budget, high-yield cribbing category fall elaborately choreographed foot signals for tipping off fellow test-takers, blue-book switches, and the stuffing of cheat sheets into a plastic bag concealed inside your mouth. Even copying answers off a neighbor's exam can earn points for creativity if it is done with style—shielding your eyes from the proctor with the visor of a baseball cap, for instance, a form of cheating that has been observed at Harvard, Rutgers, and the University of Georgia, among other places. Or try fastening the tops of your cheat sheets to the Velcro tabs on your sneakers. To bring the answers near enough to the eyes to be legible, "all I had to do was cross my legs," a student told Emporia State's Davis.

Elaborate infrastructure: Extreme complexity in the scheme will always win points for a cheater. In a sophisticated cross-country SAT scam in the late 1980s and early 1990s, a professional test-taker took advantage of time-zone differences to transmit answers from a test administered on the east coast to west-coast high school students taking the same test on the same day. Every detail of the operation, allegedly orchestrated by teenager Steven Su of Santa Monica, California, who raked in tens of thousands of dollars in profits, displayed high-order imagination. The test-taker, Paul Krc, worked for the Princeton Review, a well-known standardized-test coaching concern, and had the ability to produce flawless answer sheets. Su employed a crack staff of copyists and charged from $500 to $2,000 per cheat sheet.

Here is how the scheme allegedly worked: Krc took the SAT at nine A.M. somewhere in the East, recording the answers on his shirt sleeve, an eraser, and a handkerchief. So as not to attract the proctors' attention, he also filled in

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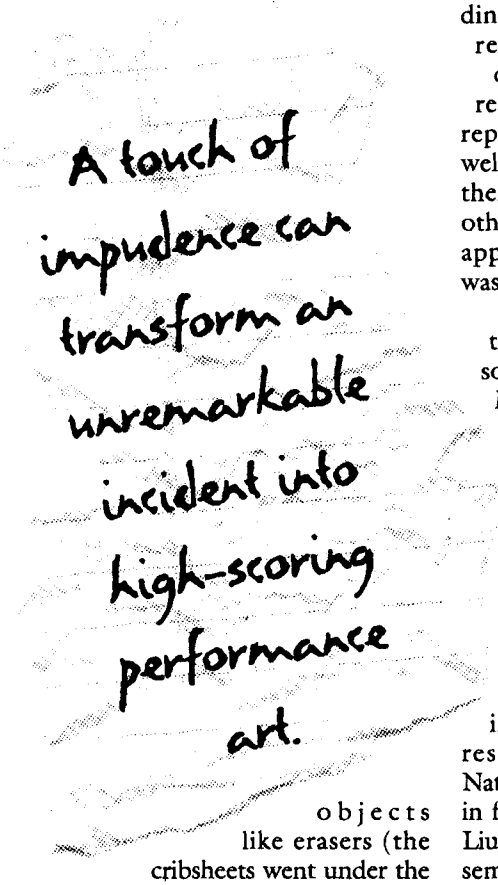
cheating

the test's computer-scanned answer sheets—randomly, because his real attention was on the accurate answers he was marking elsewhere. At noon, when the test ended, he called Su and read him the answer key. Su and his staff then quickly copied the key onto strips of paper designed to be hidden somewhere on the test-taker's person or in innocuous objects like erasers (the cribsheets went under the erasers' paper jackets). They then drove over to various test sites in Los Angeles and slipped the answer keys to customers during scheduled breaks. Examiners discovered the operation only after some test-takers violated Su's rule that they mark a certain number of answers incorrectly so as not to attract attention with ultra-high scores.



Hubris: A touch of impudence, even nastiness, can transform an otherwise unremarkable incident of answer-cribbing into high-scoring performance art. Donald McCabe, a management professor at Rutgers, surveyed cheating patterns in 1990 at thirty-one colleges classified as "academically selective." The survey turned into a sort of confessional, in which students volunteered tales of particularly blatant dishonesty. "One of the worst cases," recalls McCabe, "involved a student's former boyfriend. They were on their way to dinner, and he had to hand in a lab report. The box was outside the door of the professor's office. He reached in the box and removed a report by a student who was doing well in the course, copied the results, then put his report in and threw the other student's report away. She was appalled. She emphasized that this was her former boyfriend."

Paying a fraternity brother $50 to take your exams is pedestrian, not-so-cool cheating. Paying a National Merit scholar enrolled at a better college than your own $400 to take your tests and shelling out another $275 to have a fake driver's license manufactured for your Doppelgänger raises the coolness level considerably. So kudos must go to Tony Lee of Los Angeles, who, after failing a microeconomics course at California State University at Northridge in 1992, tried to ensure different results by hiring Parousia Liu, a National Merit scholar at UCLA, to sit in for him on his exams the next year. Liu scored an 82 on the first test of the semester, but someone tipped off the professor, who demanded identification the next time around. Liu agreed to bring it by in a couple of days; Lee allegedly had a phony driver's license and a fake Cal State–Northridge student ID card made for Liu; sad to say for both young men, campus police were waiting for Liu when he arrived at class bearing the IDs.

Not everyone is so unlucky. One Rutgers student replied on a take-home survey handed out by an anthropologist that in three years of college, he'd taken only one-third of his exams himself. "I have over ten students [who] take most of my exams," he bragged. "I give them $20 or $25, make them an identification with their picture and my name on it." As for term papers: "There's always someone willing to write a paper for about $40 or $50. If this paper was counted as part of our grade, there would be no way I would be typing it right now."

Cheating that could have life-and-death consequences also deserves applause for gall. Recent grisly incidents include: nine police recruits in Fort Worth, Texas, fired for using crib notes to pass a cardiopulmonary resuscitation exam in 1992; a passel of paramedics in Pinellas County, Florida, allegedly studying for their emergency medicine test with a purloined exam; and an alleged 1992 conspiracy involving Coast Guard mariners in San Francisco who cheated on the exam for their federal pilot's licenses.

The strong defense: Cheating coolly means never having to say you're sorry. Cheaters with panache deny wrongdoing altogether, craft a subtle philosophical or political justification for their actions, or just plain fight back, legally and sometimes physically, when they get caught. *Cheating 101*, a beery handbook by former Rutgers journalism student Michael Moore, is light on practical tips (it's a bit of a cheat in that department) but heavy on reasons why it's perfectly okay (college is hell, Ted Kennedy and Joe Biden did it).

When a 1993 MIT survey found a full 83 percent of its students acknowledging some form of academic dishonesty, especially unauthorized collaboration on problem sets, the student reaction was: What's wrong with that? (To be fair, the percentage of MIT students who said they had cheated on more serious assignments, such as papers or tests, was significantly lower: 11 to 12 percent.)

Students "read that the secret of success for American companies is working together as a team," says Rutgers's McCabe. "So they say, 'Isn't this what we should be doing?'"

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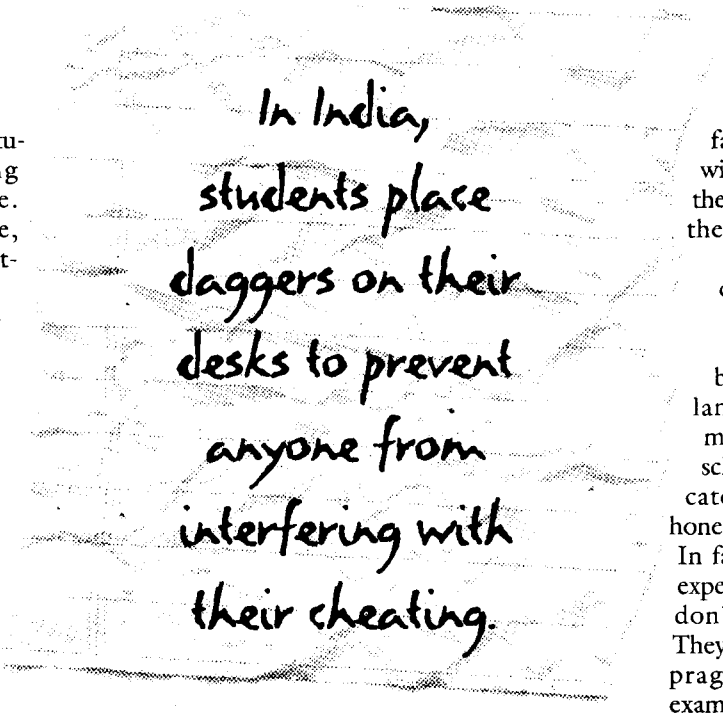

school, 87 percent of students admit to having cheated at least once. According to McCabe, it's the highest percentage in any discipline.

One Harvard graduate, class of '91, painted a scene of rampant and guilt-free collaboration on problem sets assigned in the science courses that humanities majors were required to take. He had chosen astronomy because he believed it to be the easiest of all numbers-crunching courses, and his rationale for doing his homework in tandem with other students was perhaps typical: "I didn't give a shit about it. It was not really relevant to my major."

But wasn't astronomy interesting for its own sake? "Part of it was," agreed my Harvard acquaintance. "Part of it was theories of the universe, and that was interesting. Part of it was calculating orbits. Who gives a shit as a humanities person how to calculate orbits?"

Perhaps the most intriguing defense of cheating, however, comes from India: It's egalitarian. Higher-caste members tend to score higher on entrance exams and ultimately obtain more government jobs than their lower-caste fellow citizens, so cribbing fulfills an important leveling function by allowing lower-caste members to cheat their way into schools and jobs.

Professors who object to any of the methods cited above, and who are tempted to try to have cheaters punished, should know that their own lives may be made miserable by disciplinary proceedings that drag on and by threats of lawsuits. "I taught at Haverford, and I had a friend who had to go before a student tribunal with a case," says Maureen Corrigan, currently an English professor at Georgetown. Haverford is affiliated with the Society of Friends, and, she says, "it can take weeks before they reach Quaker consensus. The hearings did take place at night, but they were held at the student's convenience. As I remember, my friend had to go every night for two weeks.

"And my husband! He was teaching in the history department at Penn when he caught someone. The kid came into his office flashing his acceptance to Columbia Law School in his face and saying, 'Go ahead and prosecute!'"

Abroad, professors and proctors may find it even harder to bust cheaters. In June 1993 in Chittagong, Bangladesh, scores of students went on a rampage, ransacking offices and tearing up exam papers after they were prevented from cheating. (School officials later expelled 1,500 of them.) And in India, students place daggers on their desks to prevent anyone from interfering with their cheating, as friends and family members wait outside to toss them books and cheat sheets at the first opportunity.

All of this leaves researchers and test administrators befuddled. Refraining from academic dishonesty requires adhering to the principle of virtue for its own sake, a principle that is out of fashion. What to do? Schools with honor codes—some fifty of them, mostly public institutions in the South and private colleges—report fewer incidences of cheating, according to the Center for Academic Integrity, a two-year-old consortium-based at the University of Maryland. Of course, this may have more to do with the difficulty schools with honor codes have in catching cheaters than with any honesty honor codes may encourage. In fact, most professors who have experience with academic dishonesty don't place much faith in honor. They advise professors to take more pragmatic steps: Assign seats in exams, base tests on essay questions rather than multiple choice, demand IDs at the door, give students narrow topics for term papers to forestall plagiarizing. Even Stanford gently revised its honor code in 1977 to discourage professors from allowing students to take their exams outside the exam room.

The University of Maryland recently instituted a "modified honor system" that seems frankly ambivalent about students' capacity to act honorably. It doesn't do away with proctors, for example. And busted cheaters receive a special failing grade of "XF" that indicates why they failed. They can, however, have the offending "X" removed from their records by attending a six-week academic-ethics seminar—a sort of traffic school for convicted cribbers. Luckily for the students, it turns out to be perfectly attuned to the needs of their generation. The main reading required in the seminar is *The Autobiography of Malcolm X*, a felicitous example of successful deception, having been ghost-written by the late Alex Haley. ❡

Charlotte Allen, a contributing editor at City Journal, *an urban-affairs quarterly, used a variety of electronic aids to write this piece. She is currently writing a book on the historical Jesus.*

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BENNINGTON Lost

Connoisseurs of Orwellian language and Machiavellian ploys will want to turn their attention to recent events at Bennington College. They'd better move fast. The interment has not yet been announced, but the school can't be long for this world.

by Roger Kimball

HERE'S WHAT HAPPENED. IN JUNE some twenty professors—a third of the faculty at the small Vermont college—were dismissed. Many had taught at the college for decades and had what Bennington called "presumptive tenure." That didn't matter. In one sweeping act of "restructuring," Elizabeth Coleman, the president, and her board of trustees abolished all academic divisions, thereby freeing themselves from the burden of honoring contracts tied to specific jobs within particular divisions. They abolished presumptive tenure for all future hires. They reduced the literature division—once one of Bennington's most illustrious clusters of scholars—to three people. They did away with the teaching of foreign languages. The list goes on. Students of modern German history will recognize the term "restructuring": It means more or less what the authorities in 1930s Germany meant by *Gleichschaltung*—bringing everything into line

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Fabulous! For a mere $25,800 a year, students who want to read Rilke in German can go to Bennington and avail themselves of the local elementary school.

with the current ideology. The reason given, of course, was financial. Bennington's enrollment has dropped dangerously low, and the school faces an operating deficit of $1 million. In other words, mismanagement precipitated a crisis—and the faculty has to pay.

There's a lot to be said against permanent tenure. At many institutions these days it is more a way to enforce intellectual and political conformity than a guarantee of academic freedom. Clever young professors soon get the message: If you don't go along with the latest intellectual and political fashions, don't expect a promotion. Tenure shifts burdens onto those who don't have it and inspires sloth among those who do. I am not sure that the faculty at Bennington was much better about any of this than faculties elsewhere. Still, there are such things as due process and humane behavior toward people who have devoted their lives to an institution.

The human cost of the purge has been considerable, but the dismissal of faculty is only part of the story. There is also the plan that Coleman and her board have put forward for the college's future. Here we pass from the realm of personal disaster to that of extreme pedagogical frivolity. The purge was reported, sort of, in an anodyne article in *The New York Times* on June 23, a day or two after the ax fell. Entitled "Radical Answer to a Small College's Woes," the piece couldn't have put a sweeter spin on the story if Coleman had written it herself. The reporter described Bennington's "aggressive effort to remedy ills common to many small liberal arts colleges," and mentioned its plans to reduce tuition, eliminate tenure, and remake itself into a liberal-arts college for the future. No dismissed faculty were quoted, nor were any students or alumni. The only Benningtonians quoted were Coleman and one faculty member, a biologist, who survived the purge. *Mirabile dictu*, both were enthusiastic. "A biology professor," the reporter writes, "said she believed that students would be well served by [the] change, because it would 'break down false barriers.'" You know, like the "false barrier" between poetry and biology.

The *Times* also reported that Coleman hopes to increase enrollment from the current low of 450 to 600, a high reached five years ago. But why would any serious student apply to Coleman's Bennington? The *Times* article spoke vaguely about Bennington's radical restructuring. It did not quote from Coleman's "Plan for Changes in Educational Policy and Reorganization of Instructional Resources and Priorities," the six-page document passed out to the fired professors explaining the lobotomy that had just been performed. Among other things, the plan states:

- "All positions for the teaching of foreign languages/literatures will be eliminated."
- "All faculty positions for the teaching of musical instruments will be eliminated."
- "There will be no teaching positions in politics, economics, or sociology."
- "There will be no teaching position in art history."

When I recited the list to a former teacher at Bennington, she replied, "So what's left, basket weaving?"

THE PLAN'S AUTHOR DISPLAYS A cunning knack for doublespeak. "There will be no academic divisions, in order to maximize the strength and importance of the faculty as a whole...." Right. We "maximize" the importance of the faculty by reducing it a third. Planning to abolish the teaching of foreign languages and literatures? No problem. Just pretend that "abolish" means "increase." "To increase . . . the number of languages taught . . . all language instruction will take place in a regional context involving the collaboration of elementary and high schools in the area, the College, the business community and the adult learning community." Fabulous! For a mere $25,800 a year, students who want to read Rilke in German can go to Bennington and avail themselves of classes at the local elementary school. "The relationship between the sciences and other areas of human inquiry will become a paramount issue"; so it makes perfect sense that Bennington will henceforth "cease to offer the array of disciplines currently provided by the Division of Social Sciences."

Otherwise, the plan reads like notes for some late-night cable show on higher education. The language is half unintended parody—of fashionable "interdisciplinary" jargon (itself already self-parody)—half farce, regurgitating as it does all the Deweyan clichés heard around Bennington since it was founded in the early 1930s. There's talk of exciting new programs in "film, video, and other multi-media

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BENNINGTON Lost

work," and persiflage about transcending "traditional disciplines": "Special emphasis will be given to those curricular ideas which provide an opportunity for extending beyond the confines of the disciplines as currently constituted." (It never seems to occur to partisans of "trans-disciplinary" studies that in order to go *beyond* a discipline you must first have arrived at some sort of competence *in* a discipline. Otherwise, to say you've "extend[ed] beyond the confines of the disciplines as currently constituted" is just a fancy way of saying you're intellectually vapid.)

Bennington has always made a big deal about employing artists, writers, dancers, and composers, along with the usual complement of scholars. Nowadays everybody does it, but once upon a time it was daring to have a Martha Graham or a Kenneth Noland teaching at a liberal-arts school. This was the heart of Bennington's "learn by doing"—or Dewey-ing—philosophy. It had its virtues. But like every good thing, it is difficult to do well. It requires good students and committed teachers, neither of which Bennington has had in abundance lately. The version of the Bennington Idea that the new plan offers is strictly comic-book: "The teaching of literature by faculty involved primarily in academic research and scholarship will be abandoned and replaced by teachers who are themselves active and published writers of fiction, non-fiction, poetry and drama. . . ."

Sound plausible? Sure. What it means is that instead of learning anything about (say) Homer, Virgil, Dante, Chaucer, Shakespeare, Milton, Donne, Goethe, Yeats, or T. S. Eliot, students will be battened on the "fiction, non-fiction, poetry and drama" of whatever contemporary writers Bennington is able to scrounge up. The three people currently employed to teach literature at Bennington are a short-story writer, a poet, and an essayist. A good introduction to literary study at the new Bennington can be found by thumbing through the June issue of *Esquire* and stopping at the autobiographical piece by Edward Hoagland, the relentlessly middlebrow essayist. It rehearses in grisly detail scenes from Hoagland's marriage and his adulterous affairs. (It may be a mercy that his wife, from whom he was finally divorced, did not live to read her husband's article, but one wonders what his daughter thinks about it.)

The six-page plan outlining Bennington's new direction is, well, embarrassing. But it's nothing compared with the thirty-six page "Symposium Report of the Bennington College Board of Trustees." John Barr, the chairman, sets the tone in his introduction. William Blake observed that an honest man changes his opinions but never his principles; Barr tells us that "Bennington lives by putting its principles continually to the question. Like a gambler or a poet, the place is in love with the risk. It is Bennington's character to live on the edge." The edge of what? one wants to ask. Bennington, says Barr, gains stability "from a blur of motion." "Blur" is definitely the mot juste. The body of the report contains little illiteracies—at one point we're warned about having a "disinterest in the quest for meaning" where "uninterest" was meant; it contains big illiteracies—we're told that "all liberal learning . . . should be taught as a performing art"; and it contains eerily meaningless spoofs of Dewey-speak: "Bennington should help its students compose 600 variations on a single major. That major is widely seen not as a set of subjects but as a set of capacities and dispositions: reflection, action, rigor, expression, independence, collaboration, excellence, resilience, and an impulse toward meaning and truth." Somewhere in Purgatory, windy educators are being made to recite this passage out loud fifteen million times.

You never know—this country may just hold enough vacuous teenagers with rich, negligent parents to fill Bennington's classrooms (will it still have classrooms?).

You never know—this country may just hold enough vacuous teenagers with rich, negligent parents to fill Bennington's classrooms (will it still have classrooms?). But what about the students currently enrolled? A letter now being circulated by distressed professors to students' parents suggests that the decision to restructure had been made as early as April. But students were registering for the fall at the end of May—which means they were signing up for courses the administration knew were not going to be offered. As this letter observes, "given decent notice, many students would certainly have taken steps to transfer to other colleges." What do they do now?

"A Bennington College that offers students the highest-quality education at a contained cost"—this is what Coleman asserts her plan will yield. Enforced mediocrity at a huge price is more like it. ❡

Roger Kimball, the managing editor of The New Criterion, *graduated from Bennington in 1975.*

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RESEARCH FILE

IN THE BELLY OF THE MOUSE

Disney cartoonists at work

PHOTO BY A/P WIDE WORLD

by Jon Wiener

The Dyspeptic Disney Archives

"Hi, Jon, I'm Robert," said the young man cheerfully. His large name tag repeated this information in big, bright type: "ROBERT." I'd never received so personalized a greeting at an archive before, but I was on the grounds of the Disney studios in Burbank, California, and first-name friendliness was the rule. These were the Walt Disney Archives, housed on the first floor of the Roy O. Disney building—a nondescript edifice, compared with the new Disney Studio building a few yards down Mickey Avenue, whose roof is held aloft by four-story-tall caryatids of the Seven Dwarfs. But then, Walt Disney was famous for trying to shunt Roy, his brother and partner, aside, so naming one of the most modest buildings on the lot after him made a kind of historical sense. I was supposed to be introduced to the head archivist, but he wasn't in, so I took a tour of his office instead: walls lined with photographs of smiling U.S. presidents visiting Disneyland and one of the Shah of Iran shaking hands with Mickey, and a cleared desktop graced only by the winter 1993 issue of the *South Atlantic Quarterly*, entitled "The World According to Disney."

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IN THE BELLY OF THE MOUSE

The Walt Disney Archives were established in 1970, but the public's encounters with them have rarely proved very jovial. Their treatment of me, for example, was in line with what American University lit professor Eric Smoodin, editor of *Disney Discourse: Producing the Magic Kingdom* (Routledge, 1994), calls "the essence of Disney discourse": happy and childlike on the one hand, fiercely corporate on the other. And none of the authors in the *South Atlantic Quarterly* neatly centered on the archivist's desk ever got half as close to this office in person as they did in print—not even the two scholars who wrote a fairly straightforward historical article about the Disney cartoonists' strike in 1941. (The piece relied mostly on private archives; given the company's long history of antagonism toward labor, says Michael Denning, one of the coauthors, they never even considered asking for permission to use the Disney Archives for their research.) "I've never understood why there is so little serious criticism of Walt Disney," writes Susan Willis, the editor of "The World According to Disney," in its introductory essay. "Didn't we all grow up on Disney movies? Who needs an archive?"

Well, certainly not Jean Baudrillard, who argued that Disneyland represented a "third-order simulation"; not Walter Benjamin, who claimed that in Disney's feature-length cartoons, "humanity prepares itself to survive civilization"; not most scholars in the history of Disney studies—a field that has lain surprisingly fallow, in part, speculates Willis, because of the Disney Archives' policies.

Take the case of Marc Eliot. In late 1988, Eliot, a biographer, was just starting work on the first unauthorized Disney biography. He had signed a deal with Bantam Books, but before he'd even thought about contacting the Disney Archives, he got a call from Robyn Tynan of Disney's public relations department, who told him that they had read his book proposal and were not happy. They wished he wouldn't write the biography. Since the call came *twenty-four hours* after he'd signed the contract, Eliot didn't understand how they could have seen his proposal—neither did his editor—but he made it clear that he wasn't going to back down. In that case, Tynan said, Disney would open the archives to him to make sure he got it right.

He soon received another call from Tynan, who told him that before he could be granted access to the archives, the Disney legal department required that he sign an agreement promising that they could see his completed manuscript before publication—to make sure it was "accurate" and to enable him to correct "errors." Eliot said that was fine, but he'd have to have the final say in any dispute. "Of course," he remembers her saying.

Eliot moved to Los Angeles and rented an apartment near the Disney Archives. Then Tynan called again to tell him the legal department was continuing to insist that they vet the completed manuscript before publication. He objected. At that point, Eliot says, "Tynan told me that the company was 'going to offer to license the book and make it a Walt Disney product. You can make most of the money, but we want to make it official. And we will not only cooperate, we will let you talk to everyone and give you photos.'" He declined the offer.

His first appointment at the Disney Archives was with the head archivist, David R. Smith. When Eliot arrived, however, he was greeted by a security

Walt Disney

PHOTO BY A/P WIDE WORLD

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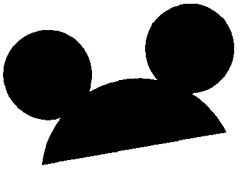
guard and a member of the public relations department. "They walked me to my car," says Eliot. "That was the last time I ever went to the Disney Archives."

When I asked Tynan about Eliot's story, she said she didn't remember much about it. "By [issuing] a license, we can be sure that all the information is correct," she said. "When a publisher doesn't want to do that, we say, 'Then we can't help you out with the book.'"



Eliot's experience may or may not be typical, but Disney does have a history of trying to bully people with the club of access.

Eliot's book was eventually published in 1993 as *Walt Disney: Hollywood's Dark Prince*—though not by Bantam; it dropped the book after Eliot's editor left. (Coincidentally, Bantam had a contract with Disney to publish children's book versions of Disney movies.) The book was published by Birch Lane Press. Reviews were favorable—*Publisher's Weekly* called it a "major biography"—and the book also made news. It revealed for the first time that Walt Disney had worked for J. Edgar Hoover as an FBI informant, and it portrayed Disney as a union-buster afraid of a "Jewish-Marxist conspiracy" which, he believed, dominated the movie industry.

I kept Eliot's travails in mind as I went to work on my own Disney project—a series of articles eventually published in *The Nation* on the representation of American history at Disneyland. Compared with what Eliot was after, my topic seemed benign enough. (This was just before historians stirred up a row about Disney's America, the Civil War theme park planned for Manassas, Virginia.) In its brochure, the Walt Disney Archives states that it is "open by advance appointment to qualified students, writers, and other members of the public working on specific projects." My request for an advance appointment was sent on my university's letterhead, accompanied by a letter of introduction from my editor in New York City. Disney liked my letter, so I called to pin down a date. When I was put on hold, the Muzak played, "Hi ho, hi ho, it's off to work we go."

Before granting me access, though, Disney wanted me to agree to submit "any text which relates to the Walt Disney Company" for "review" and "corrections." It sounded like Marc Eliot's experience all over again. Such a practice is extremely rare in journalism or scholarship, even in the world of corporate archives. "I haven't heard of any other corporate archives that do that," says Jane Kenamore, senior archivist at the American Society of Archivists. "But since it is a corporate archive, they can do anything they want. There are no standards." Roland Marchand, author of *Advertising and the American Dream* (UC Press, 1985) and a historian at UC-Davis, says that none of the dozen corporate archives in which he has worked have required him to submit the final product. But since the Archives official I spoke with did not explicitly ask that I incorporate their "corrections" into the article before publication, and did not ask me to sign any agreement to do so, I accepted their conditions. I was given an appointment to visit the Archives and the all-important parking pass.

Eliot's experience may or may not be entirely typical—I haven't interviewed enough people to determine this for certain—but the Disney Archives do have a history of trying to bully people with the club of access, if not to the archives themselves, then to the right to reproduce their contents. David Kunzle, an art historian at UCLA and the author of the two-volume *History of the Comic Strip* (California, 1989), worked in the archives' collection of foreign-language comics. "I'm used to public libraries where librarians don't care what you're doing, what you represent, where you come from," Kunzle says, "but Disney wanted to know all those things. They wanted to know what I was going to do with the info, what I was up to.

"Although they did let me see foreign comic books, there were things they would not let me see. They wouldn't give me any figures on their comic book sales, which you'd think wasn't a big deal. They wouldn't release the [current] specifications for their comic books that tell freelancers in different countries what they should—and should not—submit." (A copy of the 1970s specifications in Kunzle's files includes the following instructions: "No upward mobility" for any character; no geographical specifics; Donald's hometown of Duckberg is to be "everywhere and nowhere"; no "dirty, realistic business tricks.")

A Kunzle essay about the imperialist messages in Disney's foreign comic books in the Fifties and Sixties was supposed to appear in *Disney Discourse*. But after the article was edited by Smoodin, the editors of the Routledge series in which the book was being published decided to drop it—they feared Disney would refuse permission to reproduce the illustrations. "I replied," Kunzle says, "that my illustrations constituted 'fair use'"—a principle in copyright law permitting the quotation of small portions of a copyrighted work in another work that evaluates or comments on it. But the editors

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IN THE BELLY OF THE MOUSE

weren't exactly turned down by Disney. They never even asked for permission to illustrate Kunzle's essay, and eventually published the book without any illustrations—but also without Kunzle. "We've had difficulty in the past getting permission from Disney to use images," says Routledge editorial director William Germano. "As I recall, a significant number of images were essential to Kunzle's long essay, and we had to face the fact that it wouldn't work without the pictures, and it would probably be impossible to get permission for them." Kunzle himself has become so discouraged by Disney's success at intimidating publishers and editors that, he told me, "I've given up. I'm not doing any more work on Disney. I don't think any university press would take the risk. The problem is not the likelihood of Disney winning in court, it's the threat of having to bear the cost of fighting them."

"The problem is not the likelihood of Disney winning in court, it's the threat of having to bear the cost of fighting them."

Once you manage to get inside the Disney Archives, of course, it's every pop culture maven's dream: Aside from the "character merchandise collectibles"—that is, the porcelain Mickeys—that greet you in the front room, the shelves hold a complete collection of all Disney comic books and magazines produced in the U.S.; a complete collection of the 2,800 Disney books published in the U.S.; a representative selection of Disney books published in 39 foreign languages; publicity material dating back to 1924, with thousands of magazine and newspaper articles arranged by year and subject; more than 2,000 scores for Disney music; a million photographic negatives; production files on all Disney live-action films; extensive files on the Disney theme parks; all of Walt Disney's office correspondence from 1930 until his death in 1966; plus financial information on the company—annual reports, 10-K filings, proxy statements, and stock offerings. And, of course, 8,000 pictures of Walt Disney himself.

Of the Disneyland materials, most are organized by attraction, and, for me, it was the attraction folders that held the most delights: outraged editorials and letters to the editor that appeared after Disneyland announced in 1990 it was eliminating the Abraham Lincoln robot and replacing it with a Muppet show (Disney eventually reversed its decision); material on Aunt Jemima's Pancake House, which opened in 1955 and where Aunt Jemima herself—in human form—would sign autographs (until civil rights protests closed the restaurant in the late Sixties); and a copy of *True West* magazine from June 1958, with an article by Walt Disney that described Frontierland: "The Indian Village is next, and you'll see a forest of tepees, built exactly as the redskins made them, plus a tribe of Indians. They're friendly, though, and will perform their tribal dances."

I wrote my pieces using these materials, and, with a certain amount of angst, submitted my draft for the required "review" and "corrections." I deleted all the interpretive remarks that might be considered unfriendly or critical, such as calling the removal of Native American, black, and Mexican attractions from Frontierland a form of "ethnic cleansing." I did leave in all the facts that might need "correction"—the Abraham Lincoln robot versus the Muppets incident, Aunt Jemima's autograph-signing, Walt Disney introducing the friendly redskins. The fact-checking at the archives turned out to be non-ideological: When describing the Abraham Lincoln figure, I was told, "We never say 'robot,' we say 'audio-animatronic"; that term was to be capitalized and followed by the trademark symbol each time it appeared in my text. I was to use the full title of each attraction: Disney's Main Street was unacceptable; the correct title was "'Main Street U.S.A.' at Disneyland."

My article also had to be reviewed by the fact-checkers at Walt Disney Imagineering, where I had done some interviews, and it was at that point that Disney's inexorable friendliness evaporated suddenly and completely. I had been told that their purpose in reviewing my manuscript was "not to change the article or its slant." That turned out to be untrue. Tony Hatch, the director of communications, wrote me a two-page single-spaced letter describing the draft he read as "misleading," declaring that he found it "extremely troubling," and that I had lacked the "professional courtesy or scholarly honesty" to discuss my "agenda" with him before conducting my interviews. He concluded: "I suggest you and your fellow historians spend some serious time in any of our [theme] parks watching the faces of children and their loved ones. You might be moved by the experience." ¥

Jon Wiener is a professor of history at UC-Irvine and a contributing editor at The Nation.

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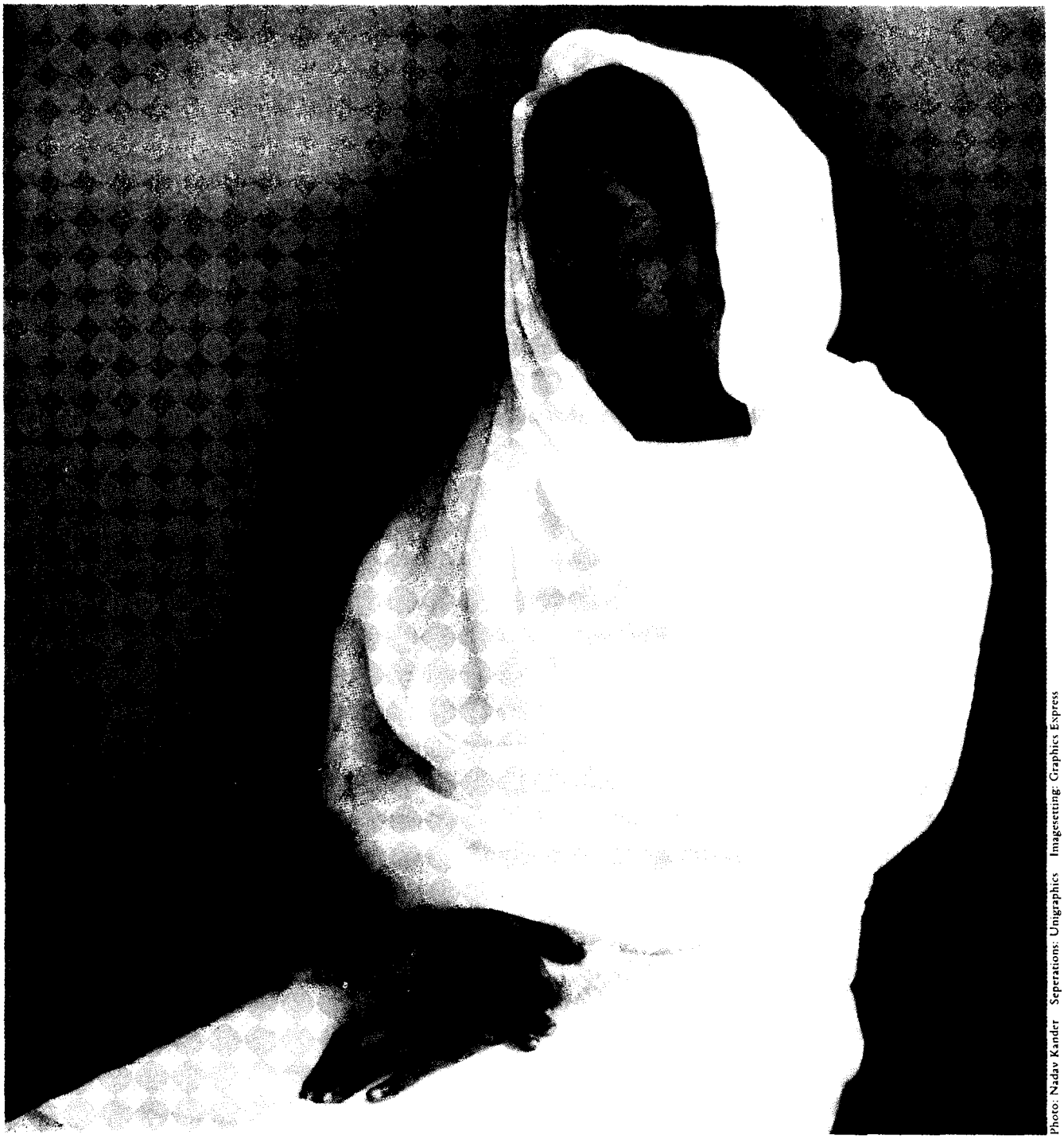

Photo: Nadav Kander Seperations: Unigraphics Imagesetting: Graphics Express

Her hands are now at rest. Once they were bound. Both by her convictions, and by the strong arm of her government. Fatima Ibrahim. A writer. A speaker. A union leader for Sudanese women's rights. Her husband won an International Peace Medal. At the same moment he was executed, she was imprisoned. Denied food and medicine, Fatima fell into a coma. Yet few details of her ordeal are forgotten. Today, because of Amnesty International, and people like you, Fatima is considered lucky. She is alive. Today, she is president of the Women's International Democratic Federation.

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Letters to the *Editor*

Continued from page 5

his slap-dash article, with its distortions, misattributions, and heavy reliance on borrowing from ads in our student newspaper. All administrators he describes come from Central Casting; a giant cliché of academic heroes and villains, they are incompetents doing battle with fearless researchers, of whom they are jealous.

Carolyn Stieber, *Ombudsman and Associate Professor of Political Science, Emeritus, Michigan State University*

"The Devil's Data" contains enough facts to make it believable and enough fiction to make it readable. If there were such an entity as "The Devil's Data" at the heart of the controversy between the student and Williams, one would have thought that the author might have investigated what it was. Obviously he did not.

The "messy heap of data" was said to consist of "tissue samples and the results of tests run on them." The tissue samples were not taken by the student; they were abandoned and left in a desk in the laboratory. They consisted of several paraffin blocks of tissue from which sections had been cut and examined by a dermatopathologist for their histologic appearance. Apparently, because of poor sampling techniques or inadequate fixing, the sections were uninterpretable, a fact acknowledged by Williams in a memo to the student just prior to the time he lost his temper and dismissed her from the project.

The data retained by the student relating to the disputed publication consisted of printouts of radioimmunoassays performed on samples of tissues and parasites collected in Sudan. Results of these assays were described by Williams as early as January 1989 in a letter to a colleague in which he indicated that the results were of a preliminary nature and that more samples needed to be analyzed.

It is also important to know what data were *not* retained by the student. The major portion of her study was related to the use of radioimmunoassays to determine the pharmacokinetics of ivermectin in patients with onchocerciasis. Blood samples were used for these studies. All of these data were returned to Williams in June of 1989. Moreover, she reported the results of these radioimmunoassays to her graduate committee prior to her dismissal. Her paper described those results in virtually the same way as she presented them to her committee.

Although Williams asked the Mishkin panel to declare the student's publication plagiarism, the panel stated, "We do not believe this case involves an issue of plagiarism. Ms. ElKassaby used primary work products (i.e., clinical specimens, data, and assays) rather than the ideas of others in her manuscript. On the other hand, as in this case, it is common for faculty to propose a thesis project and even to design the research protocol for their students, and we believe it would be stretching to find plagiarism on that basis. We also believe that Ms. ElKassaby's assertion that she would have named those who contributed substantially to her work, had they not made it clear they did not want their names mentioned."

Taubes could have asked Williams some probing questions regarding the record-keeping associated with the project. If the study were an important drug study involving carefully selected patients, where were the patients' files kept? How could a project leader allow single copies of allegedly important data to be scattered about in heaps of unbound notebooks? Since the assays were done several months before Williams fired the student, why weren't all the results organized in a secure file in the laboratory with copies provided for the student and for the Sudanese counterparts? How could NIH and the university allow such careless handling of data associated with such a vital project?

Williams may have become a folk hero in certain segments of the scientific community, but it now appears that he has lost nearly everything. He virtually abandoned the research project to wage his fight and both he and his research have suffered greatly as a result. He filed unfounded and unproved charges of scientific misconduct against four professors.

The university and the U.S. Public Health Service's Office of Scientific Integrity found no evidence of scientific misconduct by these professors and dismissed the case. Williams's charges of scientific misconduct against the student have been reduced to student misconduct. His frivolous federal lawsuit against fifteen university administrators and the four professors was dismissed by the judge not only because those sued were immune to such suit but also because the case had no merit in law. His suit against the university languishes in a state court and will most likely meet a similar fate.

After he filed his federal suit, his testimony under oath became a matter of public record. In his testimony he admitted that he repeatedly violated university and federal rules of confidentiality before, during, and after inquiries and investigations. He admitted that indignant letters supposedly written by his Sudanese colleagues to university and federal officials were ghostwritten by him.

He also described how he illegally smuggled money into Sudan (with its harsh military government) in money belts, admitted to requesting graduate students to do likewise, and to the destruction of vouchers related to his research. All of these actions bring into question his integrity.

This controversy hurt everyone connected with it. There are no winners. One must conclude that the greatest losers are the major combatants: the student and professor.

Stuart D. Sleight, D.V.M., Ph.D.
Professor Emeritus of Pathology, Michigan State University

Gary Taubes replies:

Both Professor Sleight and Ombudsman Stieber wilfully miss the point. I recommend they both read my article again as

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well as the report of the Mishkin investigation, which they apparently have not yet read, although they both testified before the panel.

For starters, I fully agree, as Sleight says, that the controversy hurt everyone connected with it, and that there are no winners. I see neither Williams as the hero nor ElKassaby as the villain. The point is that university administrators, in general, have to do an amazing job of mishandling an incident for it to spin so far out of control.

• The version of events Sleight and Stieber have to offer would be easier to fathom had not every faculty grievance panel, up to and including the Mishkin investigation, sided with Williams. An MSU inquiry panel made up of Sleight's faculty peers decided that he and his colleagues should be formally investigated for misconduct. They were not "cleared," as he says. Rather, the MSU administration plea-bargained with the Office of Research Integrity (as the Office of Scientific Integrity was renamed) to avoid a messy investigation—which might or might not have cleared them of all charges.

• The data were every bit as important as ElKassaby, Williams, and the university made them out to be. The case dragged on precisely because, as administrators told the Mishkin Committee, they feared that if they gave ElKassaby an ultimatum, the data would be destroyed. And they feared that if they refused to reinstate her as a student until she returned the data, she would sue them for discrimination.

When the data were out of Williams's hands for over a year, it was ORI which informed him he would have to repeat the experiments because he could no longer vouch for the integrity of the data. He agreed to do so, then changed his mind.

•The tissue samples were only some of the data that were missing. Furthermore, the only testimony that they were left behind in a desk and not in ElKassaby's possession was ElKassaby's. She was the only one who knew where they were.

•ElKassaby discussed with her original guidance committee the radioimmunoassay results she later published—but not with the understanding that she was about to publish them. Such a discussion is not sufficient for preparing a paper for publication, a point made clear by the many errors in her paper, including one in the title.

That ElKassaby's post-dismissal "guidance committee"—of which Sleight was a member—believed so casual a discussion could constitute sufficient oversight to warrant publication is typical of the kind of lax intellectual standards the Mishkin investigators uncovered and condemned.

•Current and former students of Williams testified to me that they were all required to keep detailed log books—unbound three-ring notebooks, which is not unusual — and that Williams had repeated disputes with ElKassaby about how sloppily she kept data.

• Williams has lost virtually everything, as has ElKassaby. That's the whole point. Williams transferred the project to Brigham Young because, as he said, he could not do science in a university whose administration did not understand that primary data had to be accessible to the principal investigator and all collaborators.

• The Mishkin report deals with Williams' violations of confidentiality, as Sleight would know if he read the report. As for Stieber, all her points are discussed in the Mishkin report, which she simply dismisses because she doesn't agree with it. Indeed, the investigators criticized MSU administrators for doing what Stieber is doing now, which is basing decisions on preconceived opinions without investigating the facts.

Stieber repeatedly dismisses the testimony of anyone who disagrees with her with the circular argument that if someone defends Williams, that person is either his friend or his tool, and thus willing to lie or pervert the truth on his behalf. She now accuses me of acting as Williams's tool, because I too fail to agree with her.

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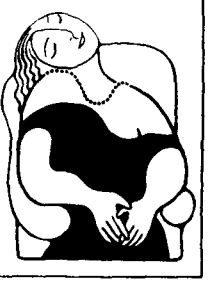

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Ball S U	Beckman, Seth	Bemidji S U
Ball S U	Levin, Andrew R.	Clemson U
Ball S U	Mack, Kyle	N Dakota S U
Brandeis U	Ferris, David	Amherst C
Bridgeport, U of	Torff, Brian	Fairfield U
Brighm Yng U	Kammerer, David	Brighm Yng, HI
Cal S, Nrthrdg	Williams, Kraig	Cal S, LosAngls
Carnegie Mellon	Pierce, Eugene	Charlstn, U of [NTG]
Catholic U Amer	Schultz, Joel	Mars Hill C
Cntrl Oklahoma	Hutton, Paula	Oklahoma Chrstn
Columbia U	Beck, Nora	Lewis & Clark C
Columbia U	Goehring, Edmund	Georgia, U of
Cornell U	Bergeron, Katherine	UC, Berkeley
Cornell U	Smart, Mary Ann	SUNY, Stny Brk
CUNY	Karpinski, Gary	Mass, Amherst
CUNY,GradCntr	Ros-Fabregas, Emilio	Boston U
Eastman Music	Bartlett, Jonathan	Columbus C
Eastman Music	Cable, Jennifer	Richmond, U of
Eastman Music	Gonzalez, Susan	CUNY, Hunter C
Eastman Music	Kaminsky, Peter	Connecticut, Uof
Eastman Music	Lisemby, Greg	S Arkansas U
Eastman Music	Renshaw, Jeffrey	Connecticut, Uof
Eastman Music	Saunders, Marianne	Idaho, C of
Florida S U	Saladino, David	RhodeIsland,Uof
Harvard U	Sadko, Keith	Eckerd C
Harvard U	Stadelman, Jeffrey	SUNY, Buffalo
Illinois, U of	Carter, Marva G.	Georgia S U
Illinois, U of	Kenny, William	Bucknell U
Illinois, U of	LaRue, Peter	Georgetown C
Illinois, Urbana	Kastens, L. Kevin	Missouri, Clmb
Illinois, Urbana	Sarkissian, Margaret	Smith C
Indiana, Blmngtn	Cody, David	Montana, U of
Indiana, Blmngtn	Isaacson, Eric	Indiana, Blmngtn
Indiana, Blmngtn	Romines, Jeffrey	Tennessee, Knox
Indiana, Blmngtn	Swager, Brian	Indiana, Blmngtn
Indiana U	Derry, Lisa	Idaho, C of
Indiana U	Flight, Paul	Smith C
Indiana U	Stonefelt, Kay	SUNY, Fredon
Indiana U	Wesby, Roger	Augustana C (IL)
Iowa, U of	Grosso, Cheryl	Wiscnsn, GrnB
Iowa, U of	Mallette, Lawrence	Nebraska, Lncn
Iowa, U of	O'Dell, Tim	Augustana C (IL)
Iowa, U of	Peterson, Gregory	Gustavus Adolph
Iowa, U of	Woodley, David	Indiana, Blmngtn
Ithaca C	Ferrari, Lois	Southwestern U
Julliard Music	Wolfe, Kristin	N Texas, U of
Kansas City	Shew, Julian	Fort Hays S U
Kansas City, U of	Walth, Gary	Wiscnsn, LaCro
Kent S U	Banister, Suzanne	Washburn U
Kentucky, U of	Schuster-Craig, John	Webster U [NTG]
Louisiana S U	Colwell, Cynthia	Phillips U
Louisville, U of	Rommel, John	Indiana, Blmngtn
Manhattan Music	Bertrand, Alvaro	LIU, SHampton
Maryland, U of	Draayer, Suzanne	Winona S U
Maryland, U of	Thurmond, C. Dennis	Montana, U of
Miami, U of	Lyons, LisAnne	Virginia Poly
Michigan S U	Brown, Richard	Wilkes C
Michigan S U	Stroker, Robert	S Methodist U
Michigan, U of	Becher, Eric	Minnsota,TwnC
Michigan, U of	Ferenc, Anna	Dalhousie U,CAN
Michigan, U of	Goble, J. Scott	SanFrancisco S
Michigan, U of	Meza, Fernando	Minnsota,TwnC
Michigan, U of	Shillea, Richard	Fairfield U
Michigan, U of	Taylor, Timothy	Denison U
Michigan, U of	Vander Weg, John	Texas, SanAnton
Michigan, U of	Wong, Deborah	Penn, U of
Mills C	Kuivila, Ronald	Wesleyan U
Minnesota, U of	Bishop, Barbara	Montana, U of
Mississippi, U of	Howle, Mark	Mississippi, U of
Mississippi, U of	Patrick, Raymond	Auburn U
N Colorado, U of	Bolton, Mark	Michigan, Flint
N Colorado, U of	Crider, Joseph	SW Baptist U
N Colorado, U of	Kinsey, Alan	Emporia S U
N Colorado, U of	Vermillion, Terry	St Cloud S U
N Iowa, U of	Alston, John	Swarthmore C
N Iowa, U of	Hughes, Brian	Loras C
N Texas, U of	Grant, Susan	Oklahoma Baptst
N Texas, U of	Romain, James	Wiscnsn, RiverF
N Texas, U of	Schmidt, Denise	Mars Hill C
N/A	Baerg, Theodore	Brit Columbia,CAN
N/A	Bitzas, Penelope	Boston U
N/A	Jablonski, Marek	Alberta, U of,CAN
N/A	Lawrence, Edwin	Bennington[NTG]
New Mexico, Uof	DePoy, Brian	Delta S U
NewEnglandCons	Currier, Tonya	Fort Hays S U
NewEnglandCons	Konkol, Korey	Minnsota,TwnC
Northwestern U	Meffert-Nelson, Karrin	Concordia, Mrhd
Northwestern U	Mickel, John	Cntrl Washngtn
Oklahoma, U of	Thompson, Kathy	Oklahoma Chrstn
Oregon, U of	Baker, Malcolm	Denver, U of
Peabody Conserv	Hijleh, Mark	Houghton C
Peabody Conserv	Twomey, Michael	N Michigan U
Penn, U of	Rohr, Deborah	Skidmore C
Penn, U of	Ure, James	Lake Forest C
Rice U	Friesen-Carper, Dennis	Valparaiso U
S California, U of	Coble, Jay	Northern S C
S California, U of	Golden, Kimberly	Bridgewater S
S California, U of	Padilla, Clarence	Drake U
S Illinois U	Burris, Deborah	Baldwin-Wallace
Stanford U	Ramsey, William	Cal S, Chico
Stanford U	Winkler, Todd	Brown U
Stetson U	Offerle, Anthony	Evansville, U of
SWest Baptist	Murphy, James	Fort Hays S U
Teachers C	Fabregas, Elisenda	Texas, SanAnton
Temple U	Reynolds, Alison	Ashland C
Tennessee, Chat	Kile, Kenneth	Tennessee, Chat
Tennessee, U of	Culuahouse, John	Georgia, U of
Texas, Austin	Burnett, Lawrence	Carleton C
Texas, Austin	Farlow, William	Arkansas, Ftvl
Texas, Austin	Tamagawa, Kiyoshi	Southwestern U
Texas Christian	Henning, David	Iowa, U of
Texas Christian	Herrick, Janet	Lakeland C
Texas Tech	Olivares, Walter G.	Alaska, Anchrg
Texas, U of	Ferrel, Rene	Nebraska Wslyn
Texas, U of	Holzmeier, Jana	Augustana C (IL)
UC, Irvine	Lang, Alfred	UC, Irvine
UC, Los Angeles	Reardon, Colleen	SUNY, Bngmtn
Washington U	Banducci, Antonia	Kenyon C
Washington, U of	Ferguson, Daniel	Columbia U
Wesleyan U	Zheng, Su	Wesleyan U
Wiscnsn, Madsn	Demurest, Steven	Washington, U of
Wiscnsn, Madsn	Mikkelson, Russel	SUNY, Fredon
Wiscnsn, U of	Saker, Marilyn	E Michigan U
Yale U	Fan, Lei	Lawrence U
Yale U	Kearney, Leslie	Indiana, Blmngtn
Yale U	McDonald, John	Tufts U
Yale U	Ongley, Laurie	Kenyon C
Yale U	Satterlee, Robert	Augustana C (IL)
Yale U	Strauch, Richard	Phillips U
CAN-BritColumb	Bashaw, Howard	Alberta, U of,CAN
CAN-Toronto	Gay, Ann	Houghton C
UK-King's C	Judd, Cristle	Penn, U of
UK-Nottingham	Prior, Richard	Davidson C

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Arizona, U of	Ekstrom, Laura Waddell	Bates C
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Arizona, U of	Rainbolt, George W.	Georgia S U
Arizona, U of	Svatos, Michelle	Iowa S U
Arizona, U of	Thomas, Jan	Arkansas C
Boston C	Ranieri, John	Seton Hall U
Bowling Green S	Cust, Kenneth	Austin Peay S
Bowling Green S	Warner, Mary	Northern S C
Brown U	Gibbons, John	New York U
Brown U	Scammell, Amy	Denison U

THIS ISSUE: MUSIC THROUGH SPANISH/PORTUGUESE. MARCH/APRIL ISSUE: ANTHROPOLOGY/ARCHEOLOGY/FOLKLORE, ART/ART HISTORY, AREA STUDIES, ASIAN LANG. & LIT., BIOLOGY/ENVIRONMENTAL STUDIES, CHEMISTRY/BIOCHEMISTRY, CLASSICS, COMMUNICATION/JOURNALISM, COMPARATIVE LITERATURE, COMPUTER SCIENCE, AND DRAMA/DANCE/FILM/VIDEO. MAY/JUNE ISSUE: ECONOMICS, ENGLISH, FRENCH/ITALIAN, GEOGRAPHY, GEOLOGY, GERMAN, HISTORY, LINGUISTICS, MATHEMATICS, MID-EAST/AFRICAN.

These tables reflect our final listing of first-time hirings to full-time junior positions effective as of the '93-'94 academic year in the liberal arts and sciences at more than 500 four-year colleges and universities in the US and Canada. In the fall we will begin to list hirings and tenurings taking effect as of the '94 academic term.

The tables should be read as follows: the institution in the third column hired for the first time the individual in the second column to a full-time junior position. (It may not be the first junior position the individual has gotten.) The individual received graduate training at the institution in the first column.

Information about graduate training was obtained either from the hiring institution or from the individual. This information has not been double-checked with each training institution. **"N/A"** means this information was not available at press time.

Where we have a campus name (*e.g.* "Illinois, Urbana"), we use it. But someone trained there might just as well be listed under the general university name (*e.g.*, "Illinois, U of").

['94] means this action will take effect as of the '94-'95 academic term. **[NTG]** means this hiring institution is partially or completely non-tenure-granting.

LINGUA FRANCA goes to great effort to insure that our data are accurate and as complete as possible. However we know that JOBTRACKS is, as we go to press, incomplete and still not free from all errors. Consequently, we cannot be responsible for errors and omissions, and readers are advised not to act on any of this information without verifying it.

Corrections to the May/June JOBTRACKS: Thierry Leger, who was hired by Marquette U in French/Italian, received graduate training at Washington University. J. Rosen, hired by UCLA, and Elizabeth Young, hired by Mt Holyoke, received their graduate training in English at UC, Berkeley.

We invite our readers to help make JOBTRACKS an even more comprehensive reference tool, in the following ways:

If one of our items is in error, please let us know, on the stationery of the hiring department, specifying your name and title.

Deans and administrators: If your institution isn't represented and should be, write or call us to request the appropriate form.

Faculty members: If your name isn't here and should be, ascertain who in your administration or news office both has this information for the liberal arts and sciences, and is willing to part with it. Give us the person's name and title, and your name and title. Note that we are not listing temporary or visiting positions, nor first-time hirings to those senior positions that are probationary (*e.g.* associate professor without tenure).

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Chicago, U of	Speight, Charles A.	Boston U
Chicago, U of	Taylor, Jacqueline	Temple U
Cincinnati, U of	Bailey, Alison	Illinois S U
Cntrl Connecticut	Cosculluela, Victor	SUNY, Oswego
Columbia U	Gehring, Verna	Hood C
Columbia U	Gudorf, Christine	Florida Int'l U
Columbia U	Helmuth, Margaret	Texas A & M U
Columbia U	Rogers, Kelly E.	Florida, Gnsvl
Cornell U	Jones, Karen	Cornell U
Cornell U	Maybee, Julie	Kansas, U of
Cornell U	Moore, Joseph	Amherst C
Cornell U	O'Connor, Timothy	Indiana, Blmngtn
Cornell U	Porter, Roosevelt	Salem C
Cornell U	Stuart, Matthew	Bowdoin C
Duke U	Horvath, Christopher	Illinois S U
Duquesne U	Lilly, Reginald	Skidmore C
Fordham U	Eze, Emmanuel	Bucknell U
Georgetown U	Avvidson, Sven	Mt St Joseph
Illinois, Chicago	Brennan, Samatha	W Ontario,CAN
Illinois, Chicago	Faust, Jennifer	Cal S, LosAngls
Illinois, Chicago	Thalos, Mariam	SUNY, Buffalo
Illinois, U of	Mattlage, Alan	Stockton S C
Illinois, Urbana	Wong, Wing-Chun	Towson S U
Iowa, U of	Matthews, Patricia	Florida S U
Iowa, U of	Sweet, Dennis	Fordham U
Johns Hopkins U	Kyte, Richard	Calvin C
Kansas, U of	Hinz, Michael	Mdl Tennessee
Loyola, Chicago	Aultman-Moore, Lloyd	Allentown C
Loyola, Chicago	DeBeistegui, Miguel	Colgate U
Loyola, Chicago	Keenan, Dennis	Fairfield U
Maryland, U of	MacCallum, David	Carleton C
Mass, U of	Welchman, Jennifer	Maryland, Ctnsvl
Miami, U of	Headley, Clevis	Florida Atlantic
Michigan, U of	John, Eileen	Louisville, U of
Michigan, U of	McIntyre, Lee	Colgate U
Michigan, U of	Svavarsdottir, Sigrun	New York U
Minnesota, U of	Falvey, Kevin	UC, St Barbara
Missouri, Clmb	Painter, Mark	C Misericordia
MIT	Womack, Catherine	Union C (NY)
N Carolina, ChpH	Johnson, Robert	Missouri, Clmb
N Carolina, ChpH	Risjord, Mark	Emory U
N Carolina, U of	Hartz, Carolyn	St Cloud S U
N Carolina, U of	Stark, Cynthia	Utah, U of
Notre Dame, U of	Bonin, Therese M.	Duquesne U
Notre Dame, U of	Davison, Scott	Calvin C
Notre Dame, U of	Groenhout, Ruth	Spalding U
Notre Dame, U of	Jensen, Steven	Mary, U of
Notre Dame, U of	Smillie, Mark	Merrimack C
Notre Dame, U of	Stewart, W. Christopher	Houghton C
Ohio S U	Aronson, Kristin	W Connecticut W
Ohio S U	Keating, Laura	CUNY, Hunter C
P Rico, U of	Louzao, Gilbert	CatholicU, PRico
Penn, U of	Shapiro, Lawrence A.	Wiscnsn, Madsn
Pittsburgh, U of	Green, Mitchell S.	Virginia, U of
Pittsburgh, U of	Hitchcock, Christopher	Rice U
Pittsburgh, U of	Kukla, Rebecca	Middlebury C
Pittsburgh, U of	Schmitter, Amy	New Mexico, Uof
Pittsburgh, U of	Tirrell, Lynne	Mass, Boston
Princeton U	Clarke, Randolph	Georgia, U of
Princeton U	Downing, Lisa	Penn, U of
Princeton U	Rosen, Gideon	Princeton U
Rice U	Wildes, SJ, Kevin W.	Georgetown U
Rochester, U of	Kyburg, Alice	Wiscnsn, Oshk
S Illinois U	Field, Richard W.	NW Missouri S
S Illinois U	Magada-Ward, Mary	Mdl Tennessee
Stanford U	Blanchette, Patricia	Notre Dame, U of
Stanford U	Levin, Susan	Smith C
Stanford U	Vernallis, Kayley	Cal S, LosAngls
SUNY, Bngmtn	Mullen, Deborah	ChrstphrNewport
SUNY, Stny Brk	Hartline, Sharon E.	G. Washington U
SUNY, Stny Brk	Tanzer, Mark	Colorado, Denv
Tennessee, U of	Levvis, Margaret	Cntrl Connecticut
Texas, U of	McCracken, Janet	Lake Forest C
UC, Berkeley	Martin, Wayne	UC, San Diego
UC, Davis	Oshana, Marina	Cal S, SnBrndno
UC, Los Angeles	DeRose, Keith	Rice U
Vanderbilt U	Gaskill, Thomas	S Illinois, Crbndl
Vanderbilt U	Thomas-Rittenhouse, M.	Old Dominion U
Villanova U	Switala, Kristen	Tennessee, Chat
Virginia Poly	Castelao-Lawless, Teresa	Grand Valley S
Virginia, U of	Garmon, S. Meredith	Fisk U
Virginia, U of	Voytko, Victoria	John Carroll U
Washington U	Case, Jennifer	Kalamazoo C
Wiscnsn, Madsn	Butler, Keith	Washington U
Wiscnsn, Madsn	Yandell, K. David	Loyola, Chicago
Wiscnsn, U of	Savage, Reginald O.	N Carolina S U
Yale U	Gordon, Lewis	Purdue U
Yale U	Marina, Jacqueline	Purdue U
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Yale U	Steiner, Gary	Bucknell U
CAN-Toronto	Brown, Deborah	York U,CAN
CAN-Toronto	Colvert, Gavin	Holy Cross, C of
CAN-Toronto	Macierowski, Edward	Benedictine C
CAN-Toronto	Peacock, Kent	W Ontario,CAN
CAN-Toronto	Russon, John	Acadia U,CAN
GER-Konstanz	Rueger, Alexander	Alberta, U of,CAN
ITL-Gregorian U	Masolo, Dismas	Antioch U
NETH-Amsterdam	Morreau, Michael	Maryland, CollPk
NETH-Leiden U	Kleingeld, Paulien	Washington U
POL-Mickiewicz	Gorniak-Kocikowska, K.	S Connecticut
SPN-Complutense	Mateas, Josefa	Washington U
UK-Cambridge	Clifton, Robert	W Ontario,CAN
UK-Oxford U	Grover, Stephen	CUNY, Queens
UK-Oxford U	Jopling, David	York U,CAN
UK-Oxford U	Lounsbury, Tracy	Loyola, Chicago
UK-Oxford U	Rumfitt, Ian	Michigan, AnAr

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Brown U	Kung, Jong Hyun	Bates C
Brown U	Zuber, Maria	Johns Hopkins U
Cal Tech	Hwang, Lorraine	ClaremntMcKenna
Carnegie Mellon	Bean, Alice	Kansas, U of
Chicago, U of	Bechhoefer, John	Simon Fraser,CAN
Chicago, U of	Conway, John	Rutgers, NBruns
Chicago, U of	Novak, Giles	Northwestern U
Chicago, U of	Orr, Lynne	Rochester, U of
Chicago, U of	Somalwar, Sunil	Rutgers, NBruns
Chicago, U of	Vinson, Michael	Shippensburg
Colorado, U of	Braunstein, Michael	Cntrl Washngtn
Colorado, U of	Trupin, Andrew	Vassar C
Columbia U	Wang, Ziqiang	Boston U
Cornell U	Nunes, Geoffrey	Dartmouth C
CUNY	Rockesies, Kenneth	C Misericordia
Delaware, U of	Saulnier, Paul	Gustavus Adolph
Duke U	Moore, Anne-Marie	ClaremntMcKenna
Florida Tech	Gosende, José	CatholicU, PRico
Harvard U	Falk, Adam	Johns Hopkins U
Harvard U	Johnson, Alan	Penn, U of
Harvard U	Kammen, Daniel	Florida Int'l U
Harvard U	Lee, Susanne	Lawrence U
Harvard U	Marcus, Charles	Stanford U
Harvard U	Simmons, Elizabeth H.	Boston U
Harvard U	Snow, William Mitchell	Indiana, Blmngtn
Hawaii, U of	Lavery, Russell	Iowa S U
Houston, U of	Wu, Judy	Salem C
Illinois, Chicago	Gibson, George	Connecticut, Uof
Illinois, U of	Sharifi, Fred	Florida, Gnsvl
Illinois, Urbana	Ansari, Anjum	Illinois, Chicago
Illinois, Urbana	Israeloff, Nathan	Northeastern U
Illinois, Urbana	Link, Bennett	Montana S U
Illinois, Urbana	Reeves, Mark E.	G. Washington U
Indiana U	Murphy, Brian	Butler U
Johns Hopkins U	Qiu, Zi Qiang	UC, Berkeley
Kansas S U	Ren, Shangzhi	S Dakota, U of
Kansas, U of	Dorfmeister, Gerda	Rockhurst C
Kent S U	Frank, Michael	Washington, U of
Kent S U	Risser, Steven	E Texas S U
Kentucky, U of	Thonnard, Norbert	Tennessee, Knox
Kentucky, U of	Xiang, XianDong	Georgia S U
Maryland, U of	Andrews, Anna	Wooster, C of
Maryland, U of	Goldberg, Jill	Colorado C
Maryland, U of	Henning, Patricia	New Mexico, Uof
Mass, U of	Valencia, German	Iowa S U
Minnesota, U of	Proksch, Roger	St Olaf C
MIT	Qian, Jianming	Michigan, AnAr
MIT	Schmied, Peter	Washington, U of
N/A	Doyle, John	Harvard U
N/A	Rudnick, Daniel	UC, San Diego
N/A	Rutherford, George	Illinois S U
New Mexico S U	Yasmin, Kausar	Wiscnsn, RiverF
Northwestern U	Artuso, Marina	Syracuse U
Ohio S U	Fencl, Heidi	Concordia, Mrhd
Ohio S U	Shields, Patrick	Capital U
Oklahoma S U	French, Valentina	Indiana S U
Oregon, U of	Essick, John	Reed C
Penn S U	Alexander, Stephen	Miami U, Oxford
Penn, U of	Gunnar, Marilyn	CUNY, City C
Penn, U of	Solomon, Thomas	Bucknell U
Princeton U	Naculich, Stephen	Bowdoin C
Princeton U	Santos, Michael	Oklahoma, U of
Princeton U	Wardle, Mark	Rochester, U of
Rice U	Gibbs, William	New Mexico S U
Rochester, U of	Varriano, John	Christian Bros
Rutgers U	Besson, David	Kansas, U of
S Dakota, U of	Murphy, Kenneth	Wheeling Jesuit
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Stanford U	Cunningham, Charles	Grinnell C
Stanford U	Graybeal, John M.	Florida, Gnsvl
Stanford U	Kasevich, Mark	Stanford U
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Stanford U	Pollock, Steven	Colorado, Bldr
Stanford U	van Kooten, Richard J.	Indiana, Blmngtn
Stanford U	Wasserbraech, Steven	Washington, U of
Stevens Tech	Fessatides, Vassilies	Fordham U
SUNY, Stny Brk	Chowdhury, Partha	Wellesley C
Syracuse U	Noir, V.P.	CUNY, City C
Texas Christian	Ali, Sanwar	Rust C
Texas Christian	Withey, Paul	W Virginia Wslyn
Texas, U of	Reitze, David	Florida, Gnsvl
UC, Berkeley	Bernstein, Gary	Michigan, AnAr
UC, Berkeley	Davis, James	UC, Berkeley
UC, Berkeley	Krueger, Mike	Missouri, Kans
UC, Berkeley	Notte, IV, John Anthony	Bates C
UC, Berkeley	Scalettar, Bethe	Lewis & Clark C
UC, Irvine	Pappas, David P.	Virginia Cmnwlth
UC, Los Angeles	Holland, Daniel	Illinois S U
UC, Los Angeles	Rubin, Philip	Richmond, U of
UC, San Diego	Paulius, Lisa	W Michigan U
UC, St Cruz	Donnelly, R. Hank	Wellesley C
UC, St Cruz	Ludwig, Andrew	Princeton U
Vanderbilt U	Richardson, Terry	Charlston, C of
Virginia, U of	Jones, Jr., Robert R.	Virginia, U of
Virginia, U of	Winkler, Linda	Appalachian S
Virginia, U of	Zhu, Yifu	Florida Int'l U
Washington U	Drabold, David	Ohio U
Washington, U of	Bolte, Michael	UC, St Cruz
Washington, U of	Jacobs, James	Montana, U of
Washington, U of	Pangia, Michael	Georgia SWstrn
Washington U of	Quinn, Thomas R.	Washington, U of
Wesleyan U	Xiong-Skiba, Pei	Austin Peay S
Wiscnsn, U of	Zita, Elizabeth	Grinnell C
Yale U	Engel, Jonathan	N Carolina, ChpH
ARG-Buenos Aires	Mancini, Roberto	Nevada, Reno
ARG-Cuyo, U of	Rojo, Alberto	Michigan, AnAr
ARG-National U	Censosimo, Juan C.	P Rico, Humacao
ASL-Melbourne	Koutsoliotas, Sally	Barnard C
BELG-Leuven	Nachtergaele, Bruno	Princeton U
CAN-BritColumb	Dahn, Jeff	Simon Fraser,CAN
CAN-SimonFraser	Watkins, Simon	Simon Fraser,CAN
CIS-Krasnoyarsk	Shalaev, Vladimir	New Mexico S U
CIS-Lebedev Inst	de la Incera, Vivian	SUNY, Fredon
CIS-Moscow S	Chubukov, Andrey V.	Wiscnsn, Madsn
CIS-St Petersburg	Bilgildeyeva, Tatiana	Tennessee, Chat
CIS-St Petersburg	Bulgac, Aurel	Washington, U of

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JOBTRACKS 1993-94

JUNIOR HIRINGS, BY DISCIPLINE AND BY GRADUATE TRAINING

TRAINED BY	NAME	HIRED BY
FRN-Paris, U of	Mezziani, Zein-Eddine	Temple U
GER-Nürenburg	Burkardt, Matthias	Washington, U of
GER-Karlsruhe	Daneshgari, Parviz	Michigan, Flint
MEX-Autonoms	Ruiz, Abraham	P Rico, Humacao
NETH-Groningen	Weitering, Hanno	Tennessee, Knox
UK-London, U of	Schroeder, W. Andreas	Illinois, Chicago
UK-Manchester	Prosper, Harrison	Florida S U
UK-Oxford U	Catterall, Simon	Syracuse U
UK-Southampton	Mattocks, Peter	SUNY, Fredon

POLITICAL SCIENCE

American U	Furlong, Scott	Wiscnsn, GrnB
American U	Prugl, Elizabeth	Florida Int'l U
Atlanta U	Colston, Freddie	Georgia SWstrn
Brandeis U	Kirkey, Christopher	Bridgewater S
Brighm Yng U	West, Krista	N Michigan U
Brown U	Hackey, Robert	SE Mass U
Cal Tech	Zeng, Langche	Oregon, U of
Carnegie Mellon	Lohmann, S.	UC, Los Angeles
Chicago, U of	Ansell, Christopher	UC, Berkeley
Chicago, U of	Brumberg, Daniel	Georgetown U
Chicago, U of	Cui, Zhiyuan	MIT
Chicago, U of	Junn, Jane	Rutgers, NBruns
Chicago, U of	Lin, Ann Chih	Michigan, AnAr
Chicago, U of	Mitchell, Joshua M.	Georgetown U
Chicago, U of	Simeone, James	Illinois Weslyn
Chicago, U of	Slocum, John	Oklahoma, U of
Chicago, U of	Trevor, Margaret	Iowa, U of
Claremont Grad	Clinton, Mark	Delta S U
Claremont Grad	Hall, Bruce	William Jewell C
Colgate U	Ruderman, Richard	N Texas, U of
Colorado, U of	Majstorovic, Steven	Duquesne U
Colorado, U of	McMillan, Susan	Penn S U
Columbia U	Burkovansky, Mlada	Dartmouth C
Columbia U	Christensen, Thomas	Cornell U
Columbia U	Hellman, Joel	Harvard U
Columbia U	Matlock, Jack	Columbia U
Columbia U	Shi, Tianjian	Duke U
Cornell U	Klotz, Audie	Illinois, Chicago
Cornell U	Mettler, Suzanne	Syracuse U
Cornell U	Patton, David	Connecticut C
Cornell U	Tannenwald, Nina	Colorado, Bldr
CUNY, GradCntr	Richter, Michaela W.	CUNY, StatIsl
Duke U	Filicko, Teresa	Case Wstrn Res
Duke U	Firman, Kathryn	Indiana, Blmngtn
Duke U	Hollifield, James	Auburn U
Duke U	Schousen, Matthew	Franklin&Marshall
Emory U	Calhoun, M. Allison	Georgia S U
Emory U	Davis, Rebecca	Virginia Poly
Emory U	Hicks, David	Francis Marion U
Emory U	Morris, Barry	Georgia S U
Emory U	Oatley, Thomas	N Carolina, ChpH
Florida S U	Dawes, Roy	Gettysburg C
Florida, U of	Croucher, Shiela	Miami U, Oxford
Florida, U of	Hill, Kevin	Florida Int'l U
Florida, U of	Spear, Mary	Nebraska Wslyn
Fordham U	Brown, Anna	St Peter's C
Georgetown U	Meighan, Cecilia	C Misericordia
Georgia, U of	Gelles, Erna	Bridgewater S
Georgia, U of	Lasher, Kevin	Francis Marion U
Harvard U	Ansolabehere, Stephen	MIT
Harvard U	Aronson, Richard	G. Washington U
Harvard U	Dickinson, Matthew	Harvard U
Harvard U	Korn, Jessica	Mass, Amherst
Harvard U	Kronebusch, Karl	Wiscnsn, Madsn
Harvard U	Lane, Kevin	Franklin&Marshall
Harvard U	Mitchell, Ronald B.	Oregon, U of
Harvard U	Risser, Shelley	Davidson C
Harvard U	Solnick, Steven	Columbia U
Hawaii, Manoa	Jonassen, Jon	Brighm Yng, HI
Hawaii, Manoa	Yoon, Bang Soon	Cntrl Washngtn
Houston, U of	Wenzel, James P.	UC, Riverside
Illinois, Chicago	Peters, Scott	Illinois Tech
Illinois, U of	Naim, Syed R.	Georgia S U
Illinois, U of	Rasof-Alberts, Jill	DePaul U
Illinois, Urbana	Kadera, Kelly M.	Iowa, U of
Illinois, Urbana	Peters, John	Tennessee, Knox
Indiana U of PA	Seis, Mark	Wheeling Jesuit
Iowa, U of	DeBoef, Suzanna	Penn S U
Iowa, U of	Nelson, Steven	N Michigan U
Johns Hopkins U	Cusimano, Maryann	Wooster, C of
Johns Hopkins U	Katz, Andrew	Denison U
Johns Hopkins U	Stiles, Kendall	Loyola, Chicago
Johns Hopkins U	Strine, James	Colorado, Bldr
Kansas, U of	Nownes, Anthony	Tennessee, Knox
Kentucky, U of	Goidel, Robert	SW Louisiana
Kentucky, U of	Lewis, Erik	Miami U, Oxford
Louisiana S U	Pearson, William	Arkansas Tech
Maryland, CollPk	Hardt, Jan	Gettysburg C
Maryland, U of	Imbroscio, David	Louisville, U of
Maryland, U of	Orr, Marion	Duke U
Maryland, U of	Ramsay, Meredith	Mass, Boston
Mass, Amherst	Lehring, Gary	Wellesley C
Michigan S U	Monroe, Jonathan	Aquinas C
Michigan, U of	Bressler, Michael	Furman U
Michigan, U of	Cohen, Jeffrey	Kansas, U of
Michigan, U of	Dickson, Bruce	G. Washington U
Michigan, U of	Peters, Robert A.	W Michigan U
Michigan, U of	Suzuki, Takaaki	Ohio U
Michigan, U of	Umphrey, Martha	Amherst C
Michigan, U of	Wasserman, Donna	Michigan, Drbrn
Minnesota, U of	Cruikshank, Barbara	Mass, Amherst
Minnesota, U of	Johnstone, Sandra	N Texas, U of
Minnesota, U of	Maranto, Robert	Lafayette C
Minnesota, U of	Thompson, Kristine	Concordia, Mrhd
Missouri, Clmb	Markwood, Christopher	Lamar U
MIT	Andrews, David	Scripps C
MIT	Bimber, Bruce	UC, St Barbara
MIT	Crawford, Neta	Mass, Amherst
MIT	Howard, Christopher	William & Mary
MIT	Monroe, Burt	Indiana, Blmngtn
MIT	Purnell, Jennie	Boston C
MIT	Subramanian, Narendra	Augustana C (IL)
N Carolina, ChpH	Amato, Timothy	Iowa, U of
N Carolina, ChpH	Mason, Pamela	John Carroll U
N Carolina, U of	Allende, Juan	Agnes Scott C
N Carolina, U of	Barth, Jay	Hendrix C
N Illinois U	Grenell, Keenan	Auburn U
N Illinois U	Werstein, Matthew	Evansville, U of
N/A	Black, David	Dalhousie U,CAN
N/A	Crepaz, Markus	Georgia, U of
N/A	Gerber, Alan	Yale U
N/A	Kern, Heinz A. J.	Boston U
N/A	Rounds, Taryn	Georgia, U of
New School	Kryder, Daniel	MIT
Northwestern U	Budde, Michael	DePaul U
Northwestern U	Kollman, Kenneth	Michigan, AnAr
Northwestern U	Ranchod-Nilson, Sita	Iowa S U
Northwestern U	Rich, Michael	Emory U
Notre Dame, U of	Gordon-Mora, Eloisa Maria	Bates C
Notre Dame, U of	Smith, Bruce	St Francis (IN)
Ohio S U	Alex, Yvette M.	Indiana, Blmngtn
Ohio S U	Bruce, John M.	Georgetown U
Ohio S U	Kaarbo, Juliet	Kansas, U of
Ohio S U	Smith, Charles	Mississippi, U of
Ohio S U	Swinford, Bill	Richmond, U of
Oklahoma, U of	Reid, Margaret	Arkansas, Ftvl
Oregon, U of	Wettern, Joern	Linfield C
Princeton U	Banchoff, Thomas F.	Georgetown U
Princeton U	Christensen, Paul	Syracuse U
Princeton U	Failer, Judith L.	Indiana, Blmngtn
Princeton U	Monoson, Sara	Northwestern U
Princeton U	Moon, Katherine	Wellesley C
Princeton U	Pickus, Noah	Middlebury C
Rice U	Carlson, Lisa	Idaho, U of
Rice U	Laughlin, Kim	RPI
Rutgers U	Condit, Deirdre M.	Virginia Cmnwlth
Rutgers U	Moroney, Siobhan	Lake Forest C
Rutgers U	Shadforth, Jocelyn	Louisville, U of
S California, U of	Singh, J.P.	Mississippi, U of
S Carolina, U of	Greene, Jeffrey	Montana, U of
S Florida, U of	Davis, Brenda	Radford U
Saginaw Valley S	Brawner, Charles	Allentown C
St. Louis U	Atwell, Mary	Radford U
Stanford U	Bruhn, Kathleen	UC, St Barbara
Stanford U	Cragg, Michael	Columbia U
Stanford U	Dick, Andrew	Rochester, U of
Stanford U	Fish, M. Steven	Penn, U of
Stanford U	Heitshusen, Valerie	Missouri, Clmb
Stanford U	McConnell, Shelley	Bard C
SUNY, Albany	Long, Kenneth	St Joseph (CT)
SUNY, Bngmtn	Korosec, Ronnie	N Carolina S U
SUNY, Buffalo	King, Kimi	N Texas, U of
SUNY, Stny Brk	Pinney, Neil A.	W Michigan U
SUNY, Stny Brk	Steenbergen, Marco	Carnegie Mellon
SUNY, Stny Brk	Terkildsen, Nayda	Drew U
Syracuse U	Dwyer, Diane	Maryland, Ctnsvl
Syracuse U	Johnston, Jocelyn	Kansas, U of
Syracuse U	Manes, R. Averell	W Connecticut W
Temple U	LiCalzi, Jasper	Idaho, C of
Tennessee, U of	Robinson, Dinah	Auburn U
Texas, Austin	Desipio, Louis	Wellesley C
Texas, Austin	Dow, Jay	Missouri, Clmb
Texas, Austin	Gutiérrez, José	Texas, Arlington
Texas, Austin	Sanchez, Peter	Loyola, Chicago
Texas Tech	Farmer, Byran	Lubbock Chrstn
Texas, U of	Dean, Jodi	Hobart/WmSmth
UC, Berkeley	Bowie, Alasdair	G. Washington U
UC, Berkeley	Cirtautas, Arista	ClaremntMcKenna
UC, Berkeley	Golden, Marissa	Penn, U of
UC, Berkeley	Goldgeir, James M.	G. Washington U
UC, Berkeley	Gould, Andrew	Notre Dame, U of
UC, Berkeley	Hendley, Kathryn	Wiscnsn, Madsn
UC, Berkeley	Lester, Charles	Colorado, Bldr
UC, Berkeley	Palmquist, Bradley	Harvard U
UC, Berkeley	Sterett, Susan	Denver, U of
UC, Berkeley	Vogel, Steven	UC, Irvine
UC, Davis	Hartzell, Caroline	Gettysburg C
UC, Los Angeles	Money, Jeanette	UC, Davis
UC, Los Angeles	Patterson, Dennis	Wiscnsn, Milw
UC, Los Angeles	Rummel, Lynette	Marlboro [NTG]
UC, Los Angeles	Taylor, Brian	N Carolina, ChpH
UC, San Diego	Shiffman, Gary	UC, San Diego
UC, St Barbara	Breyman, Steven	RPI
UC, St Barbara	Sallinger-McBride, Jan	Tennessee, Knox
UC, St Barbara	Wilder, Robert	SE Mass U
Vanderbilt U	Dunn-Shouse, Aimee	W Illinois U
Vanderbilt U	Werner, Suzanne	Emory U
Virginia Poly	Fox, Kim	Shippensburg
Virginia, U of	Davis, Elizabeth	Illinois S U
Virginia, U of	Eder, Mine	Lewis & Clark C
Virginia, U of	Henry, A'Lelia	Hobart/WmSmth
Washington S U	Chen, Jie	Wiscnsn, RiverF
Washington U	Wahlbeck, Paul J.	G. Washington U
Washington, U of	Bauer, Ralph Richard	Indiana, Blmngtn
Washington, U of	Satterwhite, David	Eckerd C
Wiscnsn, Madsn	Mucciaroni, Gary	Temple U
Wiscnsn, Madsn	Novotny, Kristin	St Michael's C
Wiscnsn, Madsn	Shively, Ruth	Texas A & M U
Wiscnsn, Madsn	White, Gregory	Smith C
Wiscnsn, U of	Barkdull, John	Texas Tech
Wiscnsn, U of	Grovogui, Siba	E Michigan U
Yale U	Douglas, Lawrence	Amherst C
Yale U	Hutchcroft, Paul D.	Wiscnsn, Madsn
Yale U	Mershon, Carol	Virginia, U of
Yale U	Morris, Debra A.	Virginia, U of
Yale U	Neiman, Nancy	Scripps C
Yale U	Robinson, Dean	Mass, Amherst
Yale U	Smith, Mitchell	Middlebury C
Yale U	VanDoren, Peter	N Carolina, ChpH
ASL-AustrailNat'l	Bernard, Mitchell	York U,CAN
AUSR-Vienna	Gottweis, Herbert	Cornell U
CAN-BritColumb	Harrison, Kathryn	Brit Columbia,CAN
CAN-Carleton U	Jiang, Wenran	Alberta, U of,CAN
CAN-Toronto	Howe, Brian R.	Cape Breton,CAN
CAN-Toronto	Johnson, David	Cape Breton,CAN
CAN-Toronto	Noirot, Eve	Colorado C
CAN-Toronto	Rosano, Micheal	Michigan, Drbrn
CAN-Toronto	Studer, Heide	Alberta, U of,CAN
IND-India, U of	Chhibber, Pradeep	Michigan, AnAr
UK-Edinburgh U	Lombard, Emmet	Oakland U
UK-Essex, U of	Smith, Anna	Cornell U

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JUNIOR HIRINGS, BY DISCIPLINE AND BY GRADUATE TRAINING

TRAINED BY	NAME	HIRED BY
UK-Lancaster	Karp, Regina	Old Dominion U

PSYCHOLOGY

TRAINED BY	NAME	HIRED BY
Antioch U	Pearlman, Sarah	Hartford, U of
Arizona S U	Burroughs, Jeffrey	Brighm Yng, HI
Arizona S U	Faykus, Suzanne	Francis Marion U
Arizona S U	Sheets, Virgil	Indiana S U
Arizona, U of	Booker, Jill	Indianapolis, U of
Arizona, U of	Wolfe, James	Cal S, Chico
Atlanta U	Sanford, Virginia	Georgia SWstrn
Boston U	Francis, Gregory	Purdue U
Boston U	Gillem, Angela	Beaver C
Boston U	Reed, Edward	Franklin&Marshall
Boston U	Wainwright, Laurel	Mass, Boston
Bowling Green S	Sumner, Kenneth	Illinois Tech
Bowling Green S	Tkacz, Sharon	Kent S U
Cal S, Chico	Churchill, Lisa	Cal S, Chico
Catholic U Amer	Harnett, Christina	Notre Dame (MD)
Chicago, U of	Prete, Frederick	Denison U
Claremont Grad	Whetstone, Anthony	E Carolina U
Clark U	Craig-Bray, Laura	Merrimack C
Colorado, U of	Gillan, Douglas	New Mexico S U
Colorado, U of	Wiertelak, Eric P.	Macalester C
Columbia U	Goodstein, Rene	St Francis (NY)
Connecticut, Uof	Steinpreis, Rhea	Wiscnsn, Milw
Cornell U	Crawford, John	Penn, U of
Cornell U	Eisele, Julie	Skidmore C
Cornell U	Walker, Sheila	Scripps C
CUNY	Saltzman, Ann	Drew U
Dartmouth C	Lehn, Daniel	Coe C
Dartmouth C	Reilly, Nora	Radford U
Dartmouth C	Schwartz, Bennet	Florida Int'l U
Emory U	Adolph, Karen	Carnegie Mellon
Emory U	Johnson, Kathy	IndianaPurdu,Ind
Florida, Gnsvl	Raney, Gary	Illinois, Chicago
George Mason U	Reiter-Palmon, Roni	Nebraska, Oma
Georgetown U	Gidney, Calvin	Tufts U
Georgia, U of	Bazzini, Doris	Appalachian S
Georgia, U of	Coleman, Dorothy	Clinch Valley C
Georgia, U of	Duckworth, Melanie	Houston, U of
Georgia, U of	Flora, Stephen	Youngstown S
Georgia, U of	Wright, Bonnie	Gardner-Webb C
Hahnemann U	Demos, Victoria	Marymount C
Harvard U	Ambady, Nalini	Holy Cross, C of
Harvard U	Roth, James	W Connecticut W
Harvard U	Shapiro, Yanina	E Oregon S C
Illinois, U of	Colvin, C. Randall	Northeastern U
Illinois, U of	Markman, Arhur	Columbia U
Illinois, U of	Wilson, Thomas	Bellarmine C
Indiana U	Raag, Tarja	Kenyon C
Indiana U	Sommers, Mitchell	Washington U
Iowa S U	Swiatek, Mary Ann	SUNY, Fredon
Iowa, U of	DeVolder, Carol	Augustana C (IL)
Iowa, U of	Eilders, Ted	St Francis (IN)
Iowa, U of	Shockey, Martha	St Ambrose U
Iowa, U of	Viswesvaran, C.	Florida Int'l U
Johns Hopkins U	Lopes, Cheryl Eileen	Bates C
Johns Hopkins U	Mordkoff, J. Toby	Bryn Mawr C
Johns Hopkins U	Setterlund, Marc	Concordia, Mrhd
Kent S U	Ickes, Curt	Ashland C
Kentucky, U of	Hauselt, W. Jerome	S Connecticut
Kentucky, U of	Jackson-Smith, Pamela	Radford U
Louisville, U of	Howell, Susan	Austin Peay S
Loyola, Chicago	Barnard, Suzanne	Duquesne U
Maine, U of	Freedman, Eric	Michigan, Flint
Maine, U of	Plaud, Joseph	N Dakota, U of
Maryland, U of	Webster, Donna M.	Florida, Gnsvl
Mass, Amherst	Carl, Jacqueline	St Francis (IN)
Mass, U of	Diamond, Diana	CUNY, City C
Mass, U of	Stephenson-Loiodice, M.	Mass, Amherst
Mass, U of	Welsh, Deborah	Tennessee, Knox
Memphis S U	Baker, Kurt	Emporia S U
Memphis S U	De Paola, Steve	Georgia SWstrn
Memphis S U	Harter, Stephanie	Texas Tech
Miami U, Oxford	Davis, Susan	Loras C
Miami U, Oxford	McHoskey, John W.	Clemson U
Michigan S U	Radvansky, Gabriel A.	Notre Dame, U of
Michigan, U of	Backscheider, Andrea	Notre Dame, U of
Michigan, U of	Brown, Lisa	Florida, Gnsvl
Michigan, U of	Cole, Elizabeth	Northeastern U
Michigan, U of	Fairchild, Halford	Pitzer C
Michigan, U of	Genero, Nancy	Wellesley C
Michigan, U of	Gordon, Peter	N Carolina, ChpH
Michigan, U of	Kalish, Charles W.	Wiscnsn, Madsn
Michigan, U of	Koh, Kyunghee	UC, St Barbara
Michigan, U of	Saavedra, Richard	Michigan, AnAr
Michigan, U of	Spenser, Steven	SUNY, Buffalo
Michigan, U of	Stuart, Jennifer Jo	New School
Michigan, U of	Uttal, David	Northwestern U
Michigan, U of	Walstein, Shari	Maryland, Ctnsvl
Michigan, U of	Wong, Philip	New School
Minnesota, U of	Ashley, Pamela	Appalachian S
Minnesota, U of	Cooper, Eric	Iowa S U
Minnesota, U of	Dow, Gina	Denison U
Minnesota, U of	Heister, Marnie	C Misericordia
Minnesota, U of	Hines, Max Henry	Seattle U
Minnesota, U of	La Freniere, Peter	Maine, U of
Minnesota, U of	Manning, Debra	N Dakota, U of
Minnesota, U of	Meine, Peter	Winona S U
Minnesota, U of	Neal-Beliveau, Bethany	IndianaPurdu,Ind
Minnesota, U of	Robitschek, Christine	Texas Tech
Mississippi, U of	McGrath, Melanie L.	Virginia Cmnwlth
Mississippi, U of	Swindell, Linda	Anderson U
Missouri, Clmb	Keller, Kevin	Russell Sage C
Missouri, U of	Johnson, Thomas	Indiana S U
Missouri, U of	Johnson, Thomas	Indiana S U
N Illinois U	Labott, Susan	S Illinois, Crbndl
N Illinois U	Rybski, Barbara	Wiscnsn, Whitew
N/A	Farmer-Dougan, Valeri	Illinois S U
Nebraska, Lncn	Penn, David	Illinois Tech
New Mexico S U	Wang, Xiao Tian	S Dakota, U of
New Mexico, Uof	Walsh, Russell	Duquesne U
New York U	Newman, Leonard	Illinois, Chicago
New York U	Simson, Peter	Miami U, Oxford
NewHmpshire	Jordan, Elizabeth	Kalamazoo C
NewHmpshire	Otto, Timothy	Rutgers, NBruns
Northeastern U	Hayes, Marie	Maine, U of
Northeastern U	Kurylo, Daniel	Bowdoin C
Northwestern U	Florsheim, Paul	Utah, U of
Northwestern U	Ijiri, Lisa	Curry C
Notre Dame, U of	Biedenharn, Paula	Corpus Christi
Notre Dame, U of	Hantula, Donald	Temple U
Ohio S U	Cogan, Karen	N Texas, U of
Ohio S U	Fernandez, Ephrem	S Methodist U
Ohio S U	Kashubeck, Susan	Texas Tech
Ohio S U	Torello, Michael	Capital U
Old Dominion U	Flynn, James	Baltimore, U of
Oregon, U of	Langhinrichson-Rohling, J.	Nebraska, Lncn
Oregon, U of	Sutter, Anne	Loyola, Chicago
Oregon, U of	Whitehead, Roger	Colorado, Denv
Pacific, U of	Burgess, Deborah	Cal S, Chico
Penn S U	Kirsh, Steven	Washburn U
Penn S U	McGuire, Shirley	UC, San Diego
Penn S U	Thomas, Kecia	Georgia, U of
Penn S U	Tubman, Jonathan	Florida Int'l U
Penn S U	Tyrrell, Richard A.	Clemson U
Penn, U of	Haslam, Nicholas	New School
Penn, U of	Shipley, Thomas	Temple U
Pittsburgh, U of	Kirasic, Kathleen	S Carolina, Clm
Purdue U	Champagne, Matthew	RPI
Purdue U	Felsten, Gary	IndianaPurdu,Ind
Purdue U	Karau, Steven J.	Clemson U
Purdue U	McDonaugh, Renoir	Kenyon C
RhodeIsland, Uof	Hughes, Stanley L.	Valparaiso U
RhodeIsland, Uof	Landrine, Hope	S Carolina, Clm
Rochester, U of	Strauss, Jaine	Macalester C
Rochester, U of	Trueswell, John	Penn, U of
Rutgers U	Celiberti, David	N Texas, U of
Rutgers U	Newton, Tamara	Miami U, Oxford
S California, U of	Kandel-Englander, E.	Bridgewater S
S Carolina, U of	Collins, Nancy	SUNY, Buffalo
S Dakota, U of	McDonald, Justin	N Dakota, U of
S Florida, U of	Chen, Peter	Ohio U
S Florida, U of	Schreiber, Thomas	Salem C
Stanford U	Marsh, Richard	Georgia, U of
Stanford U	Roberts, Tomi Ann	Colorado C
SUNY, Albany	Acuinis, Herman	Colorado, Denv
SUNY, Albany	Crowley-Long, Kathleen	Hartford, U of
SUNY, Albany	Katzman, Steven	Illinois Tech
SUNY, Bngmtn	Burns, Daniel	Union C (NY)
SUNY, Stny Brk	Lonigan, Christopher	Florida S U
SUNY, Stny Brk	Rafferty, Yvonne	Pace, Pleasntvl
Syracuse U	Fontana, Anne	Colgate U
Syracuse U	McIntyre, Julie Ann	Russell Sage C
Syracuse U	Scharoun, Susan	Le Moyne C
Temple U	Cerutti, Daniel	Davidson C
Tennessee, U of	Williams, Julie E.	Virginia Cmnwlth
Texas A & M U	Gulley, Mary R.	Clemson U
Texas A & M U	Krause, Deborah	Georgetown C
Texas, Austin	de las Fuentes, Cynthia	Our Lady Lake
Texas, Austin	Holloway, Kevin	Lewis & Clark C
Texas Tech	Roark, Brett	Oklahoma Baptst
Texas, U of	Bissonnette, Victor	SE Louisiana U
UC, Berkeley	Wainryb, Cecilia	Utah, U of
UC, Davis	Steinke, Pamela	Cntrl U Iowa
UC, Irvine	Morgan, Betsy	Wiscnsn, LaCro
UC, Los Angeles	Campbell, Susan	Middlebury C
UC, Los Angeles	Clarke, Jeffrey	N Texas, U of
UC, Los Angeles	Garcia, Camilo	SUNY, Oswego
UC, Los Angeles	Jacobs, Robert	Colorado C
UC. Los Angeles	Spellman, Barbara	Texas, Austin
UC, Los Angeles	Stanbury, Kathy	New Mexico, Uof
UC, Riverside	Tucker, Joan	Brandeis U
UC, San Diego	Corina, Paul C.	Washington, U of
UC, San Diego	Riedesel, Mark	Austin C
UC, St Barbara	Balakrishnan, Jerald	Purdue U
UC, St Barbara	Varnhagen, Connie	Alberta, U of,CAN
UC, St Cruz	O'Brien, Jennifer	Lake Forest C
Utah, U of	Christensen, Alan J.	Iowa, U of
Vanderbilt U	Henry, William P.	Utah, U of
Vanderbilt U	Panak, William	Iowa S U
Vanderbilt U	Rubonis, Anthony	Union C (NY)
Vanderbilt U	Soraci, Salvatore	Tufts U
Vermont, U of	Levine, Shelly	Allegheny C
Vermont, U of	Piirak, Ene	St Michael's C
Vermont, U of	Velez-Blasini, Carlos Javier	Middlebury C
Virginia Cmnwlth	McCreary, Micah L.	Virginia Cmnwlth
Virginia Cmnwlth	Schmidt, James	W Illinois U
Virginia Poly	Dyer, Antoinette	Radford U
Virginia Poly	Johnson, Lera	Furman U
Virginia Poly	Parker-Price, Susan	Fort Hays S U
Virginia Poly	Watkins, Patty Lou	Oregon S U
Virginia, U of	Cohen, Dale	N Carolina, Wlm
Virginia, U of	Deberry, Kimberly	Temple U
Virginia, U of	Vernberg, Eric	Kansas, U of
W Michigan U	Thorne, Cathy	Austin Peay S
W Texas S U	Robinson, Beth	Lubbock Chrstn
W Virginia U	Arbuckle, Jeffrey	Hood C
Washington S U	Waring, Douglas	Appalachian S
Washington S U	Wilson, Laurie	Idaho, U of
Washington, U of	Murphy, Susan	ClaremntMcKenna
Washington, U of	Ptacek, John	Bucknell U
Washington, U of	Waltz, Jennifer	Montana, U of
Wayne S U	Mellor, Steven	Connecticut, Uof
Wiscnsn, Madsn	Koester, Lynne Sanford	Montana, U of
Wiscnsn, U of	Rueckl, Jay	Connecticut, Uof
Wyoming, U of	Stamm, Beth	SUNY, Oswego
CAN-BritColumb	Aks, Deborah	Wiscnsn, Whitew
CAN-McGill U	Mongrain, Myriam	York U,CAN
CAN-McGill U	Peterson, Jordan	Harvard U
CAN-Toronto	Behrmann, Marlene	Carnegie Mellon
CAN-Toronto	Covell, Katherine	Cape Breton,CAN
CAN-Toronto	Green, Christopher	York U,CAN
CAN-Toronto	Lalonde, Richard	York U,CAN
CAN-Toronto	Maraun, Michael	Simon Fraser,CAN
CAN-Toronto	Tierney, Ann Jane	Colgate U
CAN-W Ontario	Wall, Anne-Marie	York U,CAN
FRN-Paris, U of	Fink, Bruce	Duquesne U
UK-York U	Brock, Adrian	Oglethorpe U

RELIGION

TRAINED BY	NAME	HIRED BY
Catholic U Amer	Northrup, Lesley	Florida Int'l U
Chicago, U of	Anderson, Carol	Kalamazoo C
Chicago, U of	Gold, Ann	Syracuse U
Chicago, U of	Haberman, David L.	Indiana, Blmngtn
Chicago, U of	Keen, Ralph	Iowa, U of
Chicago, U of	Kling, David	Miami, U of

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JOBTRACKS 1993-94

JUNIOR HIRINGS, BY DISCIPLINE AND BY GRADUATE TRAINING

TRAINED BY	NAME	HIRED BY
Chicago, U of	McIntosh, Mark	Loyola, Chicago
Chicago, U of	Meyer, William	Concordia, Mrhd
Chicago, U of	Miller, Cynthia L.	N Carolina S U
Chicago, U of	Parsons, William	Rice U
Chicago, U of	Peterson, Anna L.	Florida, Gnsvl
Chicago, U of	Shapiro, Susan	Columbia U
Chicago, U of	St. Ville, Susan	St Francis (IN)
Colorado, U of	Carrasco, David	Princeton U
Columbia U	Sommer, Deborah	Butler U
Drew U	Long, Jesse	Lubbock Chrstn
Duke Divinity	Matzko, David	St Rose, C of
Duke U	Carter, Charles	Seton Hall U
Duke U	Peskowitz, Miriam B.	Florida, Gnsvl
Duquesne U	Bonar, Clyde	Duquesne U
Emory U	Galambush, Julie	William & Mary
Grad Theological	Giller, Paul	Washington U
Grad Theological	Khalsa, Gurudharm	Gettysburg C
Grad Theological	Wadkins, Timothy H.	Canisius C
Harvard U	Arai, Paula	Vanderbilt U
Harvard U	Gagnon, Robert	Middlebury C
Lutheran Theol	Paulson, Steven	Concordia, Mrhd
Marquette U	Cepelka, Angleine	Benedictine C
Michigan, U of	Schmitz, Philip	E Michigan U
Michigan, U of	Wadud-Muhsin, Amina	Virginia Cmnwlth
Minnesota, U of	Hulsether, Mark	Tennessee, Knox
Northwestern U	Salgado, Nirmala	Augustana C (IL)
Notre Dame, U of	Dallavalle, Nancy	Fairfield U
Notre Dame, U of	Malloy, Patrick L.	Duquesne U
Pittsburgh, U of	Schmidt, Gilva	Tennessee, Knox
Pontifical Biblical	McDermott, Rev. John	Loras C
Princeton U	Day, Linda	Anderson U
Princeton U	Marmon, Shaun Elizabeth	Princeton U
Princeton U	Smyers, Karen	Wesleyan U
S California, U of	Maeda, Donna	Occidental C
SEastern Baptist	Cook, Donald	Gardner-Webb C
Southern Baptist	Wilkie, Helen	Gardner-Webb C
Stanford U	Tweed, Thomas A.	N Carolina, ChpH
UC, Berkeley	Godlas, Alan	Georgia, U of
UC, Berkeley	Weitzman, Steven Philip	Indiana, Blmngtn
UC, St Barbara	Kenney, Jeffrey	IndianaPurdu,Ind
Union Theolog	Martin-Schramm, James	Luther C
Union Theolog	Spencer, Daniel	Drake U
Vanderbilt U	Brumberg-Kraus, Jonathan	Colgate U
Vanderbilt U	Sommerville, Raymond R.	Fisk U
Vanderbilt U	Tibbetts, Joel	Rockford C
Virginia, U of	Bartholomeusz, Tessa	Florida S U
Wake Forest U	Melchert, Christopher	SW Missouri S
Western Seminary	Deffenbaugh, Daniel	Tennessee, Knox
Wisconsn, U of	Erndl, Kathleen	Florida S U
Wisconsn, U of	Germano, David F.	Virginia, U of
Yale U	Brakke, David B.	Indiana, Blmngtn
Yale U	Kamitsuka, David	Oberlin C
Yale U	Linnane, S.J., Brian	Holy Cross, C of
Yale U	Rogers, Jr., Eugene F.	Virginia, U of
Yale U	Ryan, Maura Anne	Notre Dame, U of
Yale U	Sherzov, Vera	Smith C
CAN-McMaster	Ahern, Annette	St Francis Xavier,CAN
CAN-Regis C	O'Donnell, S.J., Edward	Scranton, U of

RUSSIAN/SLAVIC LANG. & LIT

Brown U	Tomei, Christine	American U
Columbia U	Knapp, Liza	UC, Berkeley
Harvard U	Holmgren, Beth	N Carolina, ChpH
Harvard U	Koropeckyi, R.	UC, Los Angeles
Harvard U	Moeller-Sally, Stephen	Stanford U
Harvard U	Westphalan, Timothy	SUNY, Stny Brk
Indiana, Blmngtn	Byrd, Charles	Texas Tech
Indiana U	Robey, Judith	Davidson C
Ohio S U	Armstrong, Todd	Grinnell C
Penn, U of	Jordan, Bradley	Union C (NY)
Stanford U	Crnkovic, Gordana	Washington, U of
Texas, Austin	Nummikoski, Ritva M.	Texas, SanAnton
UC, Berkeley	Mayberry, David	Ohio U
UC, Los Angeles	Collins, Daniel	Ohio S U
UC, Los Angeles	Valentino, Russell	Iowa, U of
UC, San Diego	Dziwirek, Katarzyna A.	Washington, U of
Washington, U of	Givens, John	Rochester, U of
Wisconsn, Madsn	Singleton, Amy	Holy Cross, C of
Wisconsn, U of	Borenstein, Eliot	Virginia, U of
Wisconsn, U of	Hoeyng, Peter	Tennessee, Knox
Yale U	Goldstein, Vladimir	Yale U
Yale U	Hasty, Olga	Princeton U
Yale U	Ram, Harsha	Sarah Lawrence
CAN-Toronto	Spencer, Daryl	Virginia, U of
CIS-MoscowSci	Pichugin, Valentina	Florida S U
CIS-MoscowPedag	Iampolski, Mikhail	New York U
CIS-MoscowPedag	Savaliev, Alexei	Colorado, Denv
CIS-MoscowPedag	Ustinova, Galina	Allegheny C
CIS-Peoples Friend	Katsaros, Elena	Grinnell C
CIS-Tbilisi S U	Georgeoliani, Diana	Cntrl Washngtn

SOCIOLOGY

American U	Danner, Mona	Old Dominion U
American U	Saburi, Neda	RandlphMacon
Arizona S U	Curet, Antonio	Gettysburg C
Arizona, U of	Cress, Daniel	Colorado, Bldr
Arizona, U of	Galliher, Jim	Missouri, Kans
Arizona, U of	Moore, Kelly	Barnard C
Arizona, U of	Rowe, Lisa	New Mexico S U
Arizona, U of	Soltero, José	DePaul U
Boston C	Sasson, Theodore	Middlebury C
Bowling Green S	Yehya, Riad M.	Tuskegee U
Brandeis U	Alway, Joan	Miami, U of
Brandeis U	Irvine, Janice	Mass, Amherst
Bridgeport, U of	Haigh, Charles	Cntrl Connecticut
Brown U	Biddle, W. Jesse	American U
Brown U	Ortiz, Ronald	St Lawrence U
Brown U	Yang, Xiushi	Old Dominion U
Case Wstrn Res	Hall, Nancy	Maine, U of
Catholic U Amer	Ankney, Theresa	Hood C
Chicago, U of	Duneier, Mitchell	UC, St Barbara
Chicago, U of	Emigh, Rebecca	UC, Los Angeles
Chicago, U of	Liang, Zai	CUNY, Queens
Chicago, U of	Quiros, Pamela	Mass, Amherst
Chicago, U of	Wacquant, Loic	UC, Berkeley
Cincinnati, U of	Devillez, Ellie	Thomas More C
Cornell U	Roberts, Jr., John	New Mexico, Uof
CUNY, GradCntr	Deierlein, Kathleen	Quinnipiac C
Delaware, U of	O'Toole, Laura	Guilford C
Duke U	Lamb, Vicki	S Carolina, Clm
E. T. S. U.	Pitt, John	Clinch Valley C
Florida S U	Carlson, Susan M.	W Michigan U
Florida S U	Hummer, Robert	E Carolina U
Florida, U of	Allen, Gloria	Florida Int'l U
Florida, U of	Ammar, Nawal H.	Kent S U
Florida, U of	Boeringer, Scot	Appalachian S
Florida, U of	Donnelly, Denise A. W.	Georgia S U
G Washington U	Cornelius, Debra	Shippensburg
Harvard U	Brines, Julie E.	Washington, U of
Harvard U	Soares, Joseph A.	Yale U
Harvard U	Taylor, Monique	Occidental C
Illinois, Chicago	Royer, Ariela	Indiana, S Bend
Illinois, Urbana	Lorenz, Karl	Shippensburg
Indiana U	Jackson, Pamela B.	Duke U
Indiana U	Wahl, Ana-Maria	Nebraska, Lncn
Iowa S U	Waldner-Haugrud, Lisa	Houston, Dntn
Iowa, U of	Daehn-Zellmer, Debra	S Dakota, U of
Iowa, U of	Quigley, Harold	Lamar U
Johns Hopkins U	Franzosi, Roberto P.	Rutgers, NBruns
Johns Hopkins U	Royster, Dierdre	Mass, Amherst
Johns Hopkins U	Wilson, George	Miami, U of
Kansas, U of	Mathews, Mark	Kansas, U of
Kansas, U of	Mehrangiz, Najafizadeh	Kansas, U of
Kentucky, U of	Anosike, Nnamdi	Rust C
Kentucky, U of	Rajaram, Shireen	Nebraska, Oma
Louisiana S U	Thompson, Carol	Texas Christian
Loyola, Chicago	Skor, Karen	Wisconsn, RiverF
Loyola, Chicago	Witt, Jonathan	Cntrl U Iowa
Maryland, U of	Herman, W. Randolph	Wisconsn, RiverF
Maryland, U of	Lavender, Abraham	Florida Int'l U
Maryland, U of	Talley, Clarence	Kentucky, U of
Mass, Amherst	Black, Timothy	Hartford, U of
Mass, U of	Ferguson, Susan	Grinnell C
Miami, U of	Langer, Lilly	Florida Int'l U
Miami U, Oxford	Thacker, Leena	Houston, Dntn
Michigan, U of	Bischoping, Katherine	York U,CAN
Michigan, U of	Gershask, Tom	Illinois S U
Michigan, U of	Linzie, Roderick	Georgia S U
Michigan, U of	Redding, Kent Thomas	Indiana, Blmngtn
Michigan, U of	Watkins, Samuel C.	Temple U
Missouri, Clmb	Tigges, Leann M.	Wisconsn, Madsn
N Carolina, ChpH	Boyd, Robert	SUNY, Buffalo
N/A	Cunnigen, Donald	RhodeIsland,Uof
N/A	Field, Lawrence	W New England
Nebraska, Lncn	Tang, Shengming	W Illinois U
New Mexico, Uof	Long, Russell	Delta S U
New School	Mele, Christopher	N Carolina, Wlm
Northeastern U	Jenkins, Morris	Curry C
Northeastern U	MacInnes, Kimberly	Bridgewater S
Notre Dame, U of	Camara, Evandro	Emporia S U
Notre Dame, U of	Howard, Jay	IndianaPurdu,Ind
Notre Dame, U of	Kanjirathinkal, Matthew	E Texas S U
Notre Dame, U of	Pressler, Charles A.	Purdue, NCntrl
Ohio S U	Gagne, Patricia	Louisville, U of
Ohio S U	Krouse, Mary	Ohio U
Ohio S U	Rogers, Stacy	Iowa S U
Oklahoma S U	Reed, Douglas	Phillips U
Oklahoma, U of	Basmarian-Miller, Shana	Drake U
Oregon, U of	Tuominen, Mary	Denison U
Penn S U	Helfgott, Jacqueline	Seattle U
Penn, U of	Everett, Ronald	Idaho, U of
Penn, U of	Kibria, Nazli	Boston U
Penn, U of	Meekers, Dominique	Penn S U
Penn, U of	Noakes, John	Wellesley C
Penn, U of	Porter, Aaron C.	Florida, Gnsvl
Pittsburgh, U of	Sobrinho, Blasco	W New England
Princeton U	Guo, Guang	N Carolina, ChpH
Princeton U	Witten, Marsha	Franklin&Marshall
Purdue U	Mock, Alan	Lakeland C
Purdue U	Schehr, Robert	Colgate U
Rutgers U	Smith, William	N Carolina S U
S Dakota S U	Oyinlade, A. Olu'	Nebraska Wslyn
S Illinois U	Briscoe, David	Arkansas, LtlRk
S Illinois U	Montalvo, Alfredo	Emporia S U
Stanford U	Harris, William	Boston C
Stanford U	Nelson-Kilger, Max	CUNY, Queens
Stanford U	van Rompaey, Stephen	Texas, Arlington
SUNY, Albany	Oppedisano, Jeannette	Skidmore C
SUNY, Bngmtn	Crichlow, Michaeline	St Lawrence U
SUNY, Buffalo	Maugans, Jayne	Houghton C
SUNY, Stny Brk	Hoke, Brenda	Agnes Scott C
Syracuse U	Ingraham, Chrys	Russell Sage C
Syracuse U	Petonito, Gina	Alma C
Tennessee, U of	Walker, Sherry	Mdl Tennessee
Texas, Austin	Lowe, Maria	Southwestern U
Texas, U of	Meyer, Pamela	Corpus Christi
Tufts U	Kilcoyne, Paula	Springfield C
Tulane U	Levi, Danilo	SE Louisiana U
UC, Berkeley	Dillon, Michele	Yale U
UC, Berkeley	Falasca-Zamponi, S.	UC, St Barbara
UC, Berkeley	Gamson, Joshua P.	Yale U
UC, Berkeley	Kurzman, Charles R	Georgia S U
UC, Berkeley	Meyers, Marcia	Syracuse U
UC, Berkeley	Pierce, Jennifer	Minnsota,TwnC
UC, Berkeley	Thistle, Susan	Mass, Amherst
UC, Irvine	Matthei, Linda	E Texas S U
UC, Los Angeles	Burfoot, Jean	Middlebury C
UC, Los Angeles	Leon-Guerrero, Anna	PacificLutheran
UC, Los Angeles	Lopez-Garza, Marta	Occidental C
UC, Los Angeles	Mejer, Jan	Whitman C
UC, Riverside	Waller, David	Texas, Arlington
UC, San Diego	Gays, Sharon	Virginia, U of
UC, St Barbara	Abrahams, Naomi	Whitman C
UC, St Barbara	Meyer, Eric	Wooster, C of
UC, St Barbara	Shibley, Mark	Loyola, Chicago
UC, St Cruz	Creef, Elena	Wellesley C
UC, St Cruz	Garcia, Angela	Cincinnati, U of
Union Graduate	Cohn, Carol	Bowdoin C
Utah S U	Cramer, Lori	Oregon S U
Utah, U of	Li, LiYing	SW Missouri S
Vanderbilt U	Cavalcanti, H.B. "Keo"	Richmond, U of
Virginia, U of	Jimerson, Jason B.	Indiana, Blmngtn
Washington S U	Broyles, Philip	Shippensburg
Washington S U	Duan-Ayduntug, C.	Colorado, Denv
Washington U	Fishman, Sylvia	Brandeis U
Washington U	Johnson, Carole	Winona S U
Washington, U of	Hopcroft, Rosemary	Kent S U
Washington, U of	Jackson, Daniel	Denison U

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JOBTRACKS 1993-94

JUNIOR HIRINGS, BY DISCIPLINE AND BY GRADUATE TRAINING

TRAINED BY	NAME	HIRED BY
Washington, U of	McWilliams, Susan	Bates C
Wiscnsn, Madsn	Barker, Kristin	Linfield C
Wiscnsn, Madsn	Bonilla-Silva, Eduardo	Michigan, AnAr
Wiscnsn, Madsn	Lucas, Sam	UC, Berkeley
Wiscnsn, Madsn	Ray, Raka	UC, Berkeley
Wiscnsn, U of	Lenz, Susan	Nevada, Reno
Yale U	McNamara, Kristy	Furman U
Yale U	Olick, Jeffrey	Columbia U
Yale U	Scott, Donald	SE Louisiana U
CAN-Alberta	Avakame, Eden	Temple U
CAN-Alberta	Penning, Margaret	Victoria, U of,CAN
CAN-Concordia	Seaton, Elizabeth	York U,CAN
CAN-McMaster	McMahon, Martha	Victoria, U of,CAN
CAN-SimonFraser	Ignace, Marianne	Simon Fraser,CAN
ISR-Hebrew U	Sewgman, Adam	Colorado, Bldr
UK-Cambridge	Andrews, Molly	Temple U
UK-Oxford U	Jacobs, Lesley	York U,CAN

SPANISH/PORTUGUESE LANG. & LIT.

Americas, U of the	Gulstad, Daniel	Fort Hays S U
Arizona, U of	Shea, Maureen	E Carolina U
Arkansas, U of	Odio, Elena	Georgia SWstrn
Catholic U Amer	Rodriguez, Antonio	Howard U
Cincinnati, U of	Ortiz, Cristina	Wiscnsn, GrnB
Columbia U	Gerassi-Navarro, Nina	Mt Holyoke C
Columbia U	Stavans, Ilan	Amherst C
Cornell U	Agawu-Kakraba, Benjamin	Grand Valley S
Cornell U	Garcia-Moreno, Laura	Georgetown U
Cornell U	Toribio, Almeida	UC, St Barbara
Florida, U of	Althoff, Jr., F. Daniel	Scranton, U of
Florida, U of	Cox, Mark R.	Jacksonville (FL)
Georgetown U	Febles, Héctor	Bates C
Georgetown U	Hemmer, Robert	St Benedict
Harvard U	Dunaway, Margaret	Southwestern U
Harvard U	Solodow, Joseph	S Connecticut
Illinois, U of	Mecartty, Frances	Denver, U of
Illinois, U of	Rueda-Jenkins, Ana Isabel	Texas Christian
Illinois, Urbana	Cogdell, Sam	Salem C
Illinois, Urbana	Combs, Colleen	W Illinois U
Illinois, Urbana	Paulson, David	Concordia, Mrhd
Indiana U	Despain, Scott	N Carolina S U
Indiana U	Heath, Ruth	Houghton C
Iowa, U of	Wallace, Carol	Wiscnsn, StevPt
Johns Hopkins U	Mitchell, Phyllis	Wheaton C (IL)
Kansas, U of	Garcia, Jose	New Mexico S U
Kansas, U of	Gorell, Lynn Crbón	Michigan, AnAr
Kansas, U of	Highfill, Juli	Michigan, AnAr
Kansas, U of	Kruger-Robbins, Jill	Florida Atlantic
Kansas, U of	Rodriguez, Yesenia	Augustana C (IL)
Kentucky, U of	Cole, Gregory	S Carolina, Cstl
Kentucky, U of	Fabres, José Antenio	St Benedict
Kentucky, U of	Sanchez-Imizcoz, Ruth	Mars Hill C
Kentucky, U of	Seabrook, Charles	Georgetown C
Kentucky, U of	Taylor, Marvin	Gardner-Webb C
Maryland, U of	Cordero-Roman, Arnaldo	Howard U
Mass, Amherst	LaMothe, Alison	Middlebury C
Mass, Amherst	Lazaro, Reyes	Smith C
Mass, Amherst	Murphy, Daniel	Hollins C
Michigan S U	Cedeño, Aristofanes	Marquette U
Michigan S U	Krakusin, Margarita	Grand Valley S
Michigan S U	Slagter, Cynthia	Calvin C
Michigan, U of	Esposito, Anthony	Penn, U of
Michigan, U of	O'Bryan, Jean	Lehigh U
Michigan, U of	Pierre, Lemiel	Michigan, Flint
Minnesota, U of	Blincow, Frances	Alabama, Brmng
Minnesota, U of	Coll, Reyes	Mass, Boston
Minnesota, U of	Pereira, Oscar	Nebraska, Lncn
Minnesota, U of	Sanchez, Francisco	Iowa, U of
Minnesota, U of	Stock, Ann Marie	William & Mary
Missouri, Clmb	Baum, Robert	Arkansas S U
Missouri, U of	Smith, Brenda	Howard U
N Iowa, U of	Freire, Jesus	SUNY, Oswego
N/A	Gonzalez, Maria	Cal S, Chico
Nebraska, Lncn	Navarette, Jack	Bellevue [NTG]
New Mexico, Uof	Billat, Astrid	Clinch Valley C
New Mexico, Uof	Riker, Katherine	Case Wstrn Res
New York U	Marchant, Elizabeth	Brandeis U
New York U	Ruthenberg, Myriam	Florida Atlantic
New York U	Soto, Francisco	CUNY, StatIsl
Northwestern U	Ramos, Alicia	Missouri, St L
Oregon, U of	Escala, Anuncia	Florida S U
Oregon, U of	Harges, Mary	Concordia, Mrhd
Penn S U	Forbes, Diane	Rochester Tech
Penn S U	Martinez-Rico, Ingrid	Gettysburg C
Penn S U	WIreback, Kenneth	Miami U, Oxford
Penn, U of	Barbieri, Marie	Bowdoin C
Penn, U of	Florensa, Eva	Oberlin C
Penn, U of	Hughes, Todd	Millersville (PA)
Penn, U of	Ianes, Raul	Miami U, Oxford
Penn, U of	Pastén, J. Agustín	Nebraska, Lncn
Penn, U of	Puleo, Augustus	Columbia U
Pittsburgh, U of	Orihuela, Carlos	Alabama, Brmng
Princeton U	Conn, Robert	Wesleyan U
Princeton U	Mazzotti, Jose	Temple U
Princeton U	Medrano-Pizarro, Juan	Dartmouth C
Princeton U	Williams, Diane	Colorado, Bldr
Rutgers U	Gale, Judith E.	Pace, Pleasntvl
S Carolina, U of	Mayne-Cox, Lourdes	Furman U
Stanford U	Grzegorczyk, Marzena	Oregon, U of
Stanford U	Gutierrez, Maria	Cntrl Connecticut
Stanford U	Quintero, Maria Cristina	Bryn Mawr C
Stanford U	Rosales, Jesus	Corpus Christi
SUNY, Buffalo	Heredia, Aida	Howard U
SUNY, Stny Brk	Falco, Eleonora	Texas, Permian
SUNY, Stny Brk	Orejudo, Antonio	Missouri, Clmb
Syracuse U	Villagrá, Andrés	Merrimack C
Temple U	Gutthy, Agnieszka	SE Louisiana U
Temple U	Roman, Carmen J.	P Rico, Humacao
Tennessee, U of	Secrist, Bethann	Tennessee, Knox
Tennessee, U of	Viera King, Rosangela	Howard U
Texas, Austin	Collentine, Joseph	E Carolina U
Texas, Austin	Davies, Mark	Illinois S U
Texas, Austin	Doyle, Hope	Colorado, Denv
Texas, Austin	Eddington, David	Mdl Tennessee
Texas, Austin	Flory, David	Purdue U
Texas, Austin	Liskin-Gasparro, Judith	Iowa, U of
Texas, Austin	Milano, Benjamin	Luther C
Texas, Austin	Silvestry, Ruben	Simpson C
Texas Tech	Perez, Mary	Lubbock Chrstn
UC	Majias-Vicandi, Errapel	Nebraska, Lncn
UC, Berkeley	Gomez-Bravo, Anna Maria	Purdue U
UC, Berkeley	Raulston, Stephen B.	Texas, Austin
UC, Davis	Rivera-Castillo, Yolanda	Nebraska, Oma
UC, Davis	Williams, Gareth	N Carolina S U
UC, Davis	Zemke, John	Missouri, Clmb
UC, Irvine	Harretche, Maria	Smith C
UC, Irvine	Martinez, Jr., William	Cal Polytech
UC, Los Angeles	Akers, John	Wofford C
UC, Los Angeles	Graham-Jones, Jean	Florida S U
UC, Riverside	Pelayo, Rubén	S Connecticut
UC, San Diego	Otero-Torres, Dasmaris	Rutgers, NBruns
UC, San Diego	Valezquez-Castillo, M.	Florida Atlantic
Virginia, U of	Alas-Brun, Montserrat	Old Dominion U
Virginia, U of	Peebles, Edward	Longwood C
Virginia, U of	Roca, Edgar	Connecticut C
Washington, U of	Norat, Gisela	Agnes Scott C
Wiscnsn, Madsn	Arribas, Ines	Russell Sage C
Wiscnsn, Madsn	Melendez, Mariselle	Purdue U
Wiscnsn, Madsn	Pratt, Michael	N Carolina, ChpH
Wiscnsn, U of	Brow, William	Fort Hays S U
Yale U	Alvarez, Lourdes	Bard C
Yale U	Davis, Elizabeth	Ohio S U
Yale U	Diaz Balsera, Viviana	Miami, U of
Yale U	Dopico-Black, Georgina	Yale U
Yale U	Fiol-Matta, Licia	Barnard C
Yale U	Herman, Susan	Florida Atlantic
CAN-Alberta	Novella, Cecilia	Acadia U,CAN
CAN-Montréal	Lillo, Gaston	Illinois S U
CAN-Toronto	Beaudoin, Jean Luc	Denver, U of
CAN-Toronto	Mihalilescu, Calin-A.	W Ontario,CAN
CAN-Toronto	Sarabia, Rosa	W Ontario,CAN
CHILE-Austral	Pantoja Carillo, C.	Cntrl Washngtn
FRN-Paris, U of	White, Dominique	Cal S, SnBrndno
SPN-Educación	Subirats, Eduardo	Princeton U
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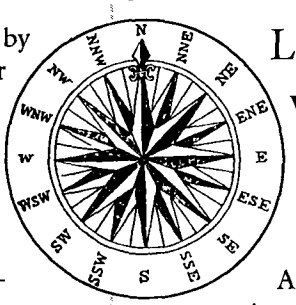

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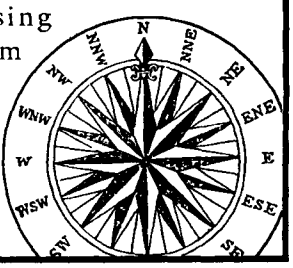

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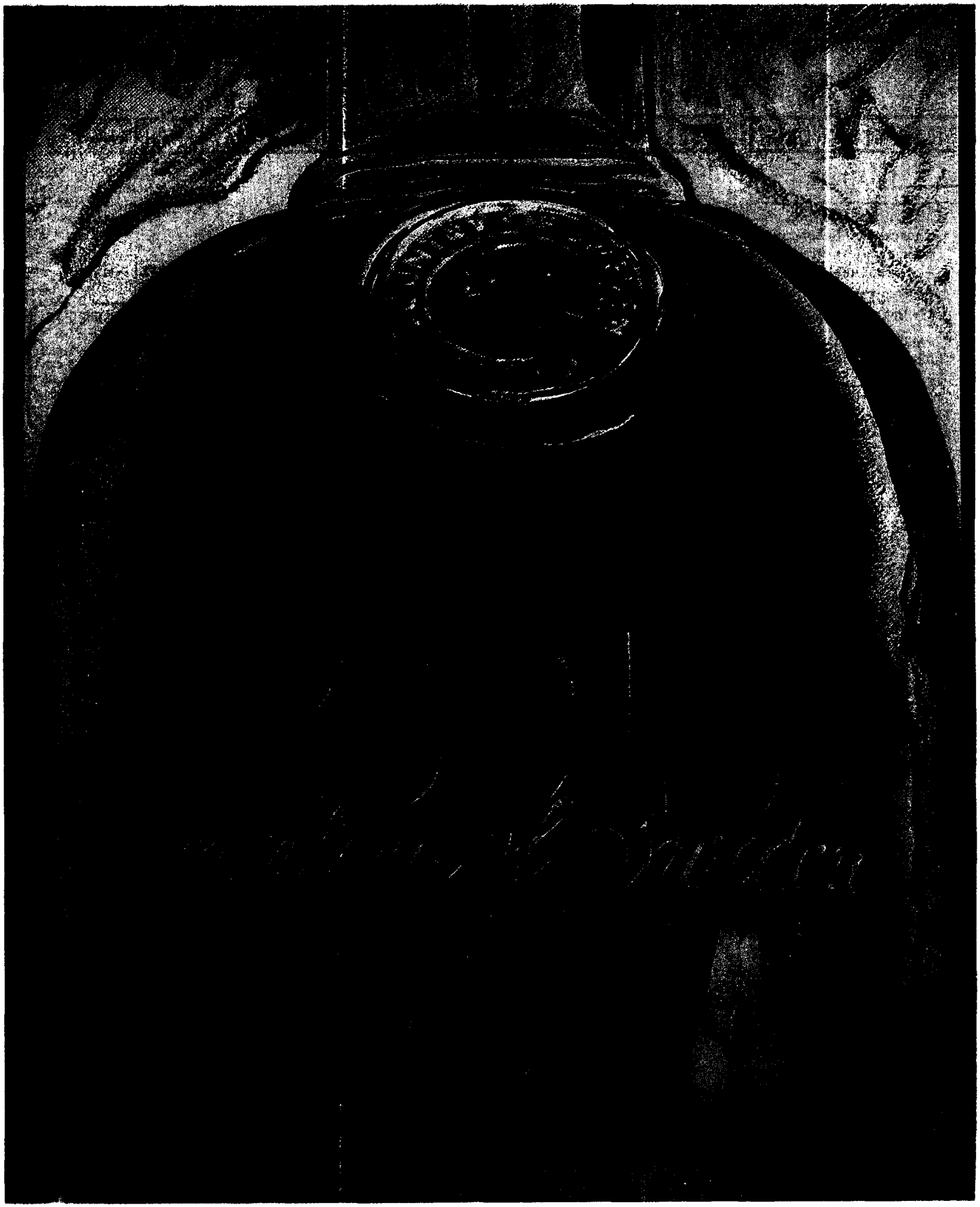

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